AMERICA'S MAGAZINE OF POPULAR ENTERTAINMENT

Mediascene

SPECIAL FANTASY ISSUE!

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mediascene

Occasionally we'll receive a letter from one of our readers mentioning the thought that, since we began publishing this magazine in 1972, we've covered almost every subject which falls within the perimeter of popular entertainment.

It only feels that way, friends.

We've explored a myriad of subjects during the past five years, and look back over the material produced with no small amount of pride. However, we've only just scratched the surface.

The next three issues of **MEDIASCENE** are currently in the planning and production stages—and are as different from each other as they are from what has come before.

The issue following this one is slated for a festival of funny animal friends. Though we covered the subject in our *Animation Special* several issues ago, the upcoming production will host a heap of surprises completely different from our previous perusal of the subject.

We're sitting on a new, up-to-the-minute interview with Carl Barks, Disney's dynamic duck delineator—and a stack of graphics guaranteed to please and surprise even the most hard-boiled and knowledgeable fans.

Then we jump from the two-dimensional to the three-dimensional with a pageant and colorful look at the funny animals of TV land, from Kukla, Fran and Ollie to the irrepressible Muppets.

Have you heard of a new film titled **Allegro Non Troppo**? Probably not. But you will, because our next issue features a penetrating words and pictures account on this new European Blockbuster that is being hailed as another **Fantasia**. Combining live action and animation, the film showcases a number of sequences, each based on a classical piece of music. After opening in a concert hall, complete with orchestra and audience, the first animated sequence begins, inspired by Debussey's *Afternoon of a Faun*. The beautiful pastoral ballet is replete with some of the sexiest females ever drawn for film. Ravel's *Bolero* produces a twelve-minute sequence visualizing the evolution of planet Earth which begins when a careless alien visitor drops a near-empty Coke bottle on the world's barren surface. Stravinsky's *Firebird Suite* closes the film with a world, the flesh and the devil sequence calculated to astonish even the most jaundiced eye with its pyrotechnic climax.

All this may take a back seat, however, to a special feature which introduces the life and times of Barrymore Duck to a hemisphere unsuspecting public. Respectively written and illustrated by Jim Kent and George Chastain, this portentously panegyric premiere brings readers face to face with the unforgettable star of Josef Von Sternbeak's **The Lured Angel**, Todd Browning's **Geeky**, Leo Carey's **Duck Stew**, Orson Whelp's **Citizen Drake** and a host of other stellar attractions.

We doubt if you'll ever be the same—then again, why would you want to be? The next issue of **MEDIASCENE** is fertile with these and other equally unpredictable entertainments you won't want to miss. Until then, this issue will have to bridge the gap.

Fantasy is the banner we've chosen to follow this month—and it's produced a wealth of the most exciting and graphic offerings ever published under our logo.

The cover sets the pace for the issue—a conceptual rendering based on the film, **Sinbad and the Eye of the Tiger**. We were commissioned in the beginning of the year to come up with a new approach for the movie poster art for Ray Harryhausen's latest heroic adventure thriller. Our instructions were to develop a theme along occult lines (**The Omen** and **The Exorcist** had proven themselves to be box office dynamite) without requiring figures and characters photographed directly from the action of the film—in other words, completely invented.

And the comp (designer's jargon for comprehensive rendering) had to be completed over a weekend.

We submitted three pencil roughs (one of which was published in the fantasy magazine **Pure Images**) and got the green flag to produce a rendering using parts of all three.

Months later, the piece was repainted by another artist who used the basic concept and design for the finished piece which is currently being used for the poster campaign and the paperback novelization of the story. We thought you'd enjoy a look at the original concept.

More on **Eye of the Tiger** follows in a penetrating search into the likely origins of heroic fantasy. *In the Shadow of Sinbad* traces swordsmen and sorcerers through myth and legend, Homer's **Odyssey** and **Tales of the Arabian Nights**, right up to the current Conan revival. A kaleidoscopic sampling of the icons and imagery from the new film is also on tap to prove our point and whet your appetite for the real thing.

This issue's centerspread showcases a blistering battle scene from Alfredo Alcala's latest (and probably greatest) venture into the heroic fantasy field. Voltar, the warrior/hero of the piece, is due soon in a new magazine titled **Magic Carpet**.

As a good friend and one of the finest illustrators of the fantastic since Franklin Booth, we are especially pleased to feature Alfredo's work within these pages. Though most readers of heroic fantasy are familiar with his powerful compositions and intricate renderings, his background has been as obscure as a Stygian night. To remedy the situation, artist and writer Manuel Auad has opened the doors to Alcala's past in a revealing article packed with the most surprising and unexpected accomplishments to which any artist could possibly lay claim.

Red Sonja lives!! Don't take our word for it, check it out for yourself in our blood-boiling photo essay featuring not one, but a half dozen sizzling Sonja look-alikes. Those readers who were unfortunate enough to behold this bevy of barbaric beauties as they appeared at various comic conventions across the country will find our layout the next best thing to being there. Robert E. Howard himself would have approved, by Crom!!

While we're on the subject of Howard, his most popular creation, Conan, swashbuckles across our second cover in the grand barbarian tradition. Ruby Nabres, currently building a topline reputation with Dr. Strange and various martial arts series at Marvel, envisioned the giant Cimmerian exclusively for this issue.

As an appropriate follow-up, we've managed to get an authentic interview with Conan. Unlike others we've seen that only pretend to capture the mighty barbarian's words and philosophies (while inventing them completely out of thin air), our encounter (well, at least the responses) are all genuine, 14-carat, 100% Robert E. Howard. Our method was so simple and obvious, we can't help but wonder why it hasn't been done before in this form. **MEDIASCENE** interviewer Tyson Blue scoured the Conan canons for the Cimmerian's views on life, love and death—and his relationship to each of them. The result, we believe, must be considered as authentic as possible with a fictional character. Eavesdrop a while and see if you don't agree with us.

Sometimes the fantastic can become reality. To demonstrate, about a year or so ago, on our way back from the West Coast, we had the good fortune of stopping in Milwaukee and discovering one of the most unusual and most delightful nostalgia shops we've ever seen anywhere. Though it's really impossible to convey its total charm and atmosphere, our feature on *The Good Old Days* hints at the endless goodies to be found within its confines. If you're ever lucky enough to visit the store, you'll know why we wanted to share the moment with you.

Over the past several years, we've been fortunate enough to scoop every magazine in the country by running features on upcoming films such as **Star Wars**, **Close Encounters of the Third Kind**, **Towering Inferno**, **Wizards** and others, keeping our readers light years ahead in terms of information and imagery. This issue is no exception to that claim.

A few weeks ago, the producer of **Metal Messiah** dropped a package in our lap, much like a grenade with the priming pin pulled. Now we're dropping it in yours. We think it'll have the same effect on our audience as it did on us—and maybe as a side effect, create a stir in the film industry for good measure. Perhaps **Metal Messiah** will never be released at all. Perhaps it is too imaginative, too controversial, too conceptual. If you have any ideas on the subject, drop a line to MM Productions, 271 Queen Street East, Toronto Canada, M5A 1S6.

That's the wrap-up for this issue. Read. Enjoy. Til next time, take care.

STERANKO

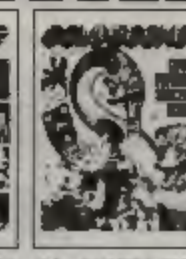
MEDIASCENE BACK ISSUES FOR SALE!

No. 1 — Special limited premiere issue of 250 copies. Oversized edition of Bus by Mike Friedrich, Steve Gerber, Ron Adams, Wayne Severin and Shrewsbe. Big Bus hangup art. CBA starlight: the Bus of Bruces. Bonus and reviews, samples off to pulp and comic reproductions. Full-page Shadow presentation piece by Severin.

No. 2 — Special CAPTAIN MARVEL issue, featuring the story behind Bell's creation with the Big Red Shazam. Illustrated with photos of artists and writers from the 40's and the 70's. Bell's Big Red Marvel memories, along with articles on the Typhoo pulps. Krupp underground comix and an offbeat and surprise toy convergence by Shazam.

No. 3 — Headlining HEROIN ISSUE issue from DC to the Marvel black and whites to the underground, all drenched and drenched in a delirious no-a article, illustrated with photos of vintage heroin comic covers. "Tripp," the wondrous, innovative graphic story by Victorine, appears in the contemplated. Pictorial feature on Heroin Pulps.

No. 4 — DRUGS AND THE COMICS is the theme of this special issue that examines the role of comics and drug usage. The controversial 8-page centerspread story "The Black," by Gonzalez highlights this issue, along with the story behind the creation. Plus more news, articles, features, and behind-the-scenes editorial by Mediascene.



No. 5 — Special SWORD AND SORCERY issue. Giant double issue featuring news, articles and art. Never before published illustrations by Vaughn, Jae Lo Warren, Smith, Gaughan, Adkins, Vosburgh and others. Definitive articles on Conan and Howard, The Evolution of S&S and illustrations in the Epochs, and views on the heroic fantasy field.

No. 6 — Big BURROUGHS issue full of action-packed facts and graphics. An article on Burroughs of the Pulps is featured along with giant centerspread presentation of Barsoom. John Carter's long and fantastic career is examined with rare pulp illustrations, comic scenes, paperback re-issues, films, records and media hits and the packings.

No. 7 — Colorful CRIME AND VIOLENCE issue, from Pinkie Dupree to Malphite Tarot, featuring oversized cover and centerspread paintings, interview with Executioner author Don Pendleton, writing the cyborg thrillers by Max Collins and Craig Shutterwood graphic. Expanded news on SAVE and media to go with this change in Mediascene.

No. 8 — Psychotic PIN-UP issue, popular with a special graphics history of pinup art from comics to calendars to cinema. A feature article on Marilyn Monroe, pinup model, centerspread, along with pin-ups from the past: Large portfolio, full- and smaller pages are reserve illustrated with exciting graphics in a fine, collectors' format.

No. 9 — Amazing AI-HERO issue, featuring a photo-packed layout on the filming of Doc Savage, interview with Tarzan director John Guerrero, full-page view of Tarzan's office, Wrightson centerspread of his Invisible Man, Tarzan Comics, Conan, Kull and assorted more classic Comics Feast. Bonuses, others fill out this heroic issue.

No. 10 — SPECIAL HORROR issue, featuring a photo-packed layout on the filming of Dan Savage interview with Tarzan director John Guerrero, full-page view of Tarzan's office, Wrightson centerspread of his Invisible Man, Tarzan Comics, Conan, Kull and assorted more classic Comics Feast. Bonuses, others fill out this heroic issue.

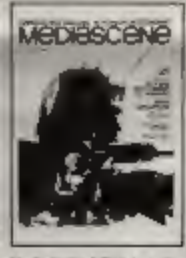
No. 11 Adult ASTROLOGY issue for more Hollywood's monster films. The Return of The Pulp Heroes (Shadow, Savage, Spider). Pictorial Profile on Chester Simmons, Flood Pulps. Behind the Scenes at the Re-Animal Cartoons. New, large 20-page Portrait, expanded news sections, more vibrant color with super-sized Sword and Sorcery centerspread.

No. 12 — Big PIN-UP issue, Special Preview of Conference II, Bogie shows in Gore, others. Pictorial of Junior Bond in Bed With the Soldiers Out: The Mistress of Mystery, Aretha Clinton and her Mistress Dr. Dre Ghost Express, new movie line of Lorna Doone, The Gangbuster's Film and Fiction, colorful centerspread poster, art covers, film

No. 13 — SF ACTION issue, packed with photo coverage of the Great Middle Pepper, Phantom of the Paradise, and The Legend of Billy Jack. Special features on The Return of Sherlock Holmes with rarest commercial poster in color. Photo focus on two new films, plus comic news, projections, more media news, SF, fantasy, adventure)

No. 14 — Powerful ALL PULP issue, featuring the most fantastic heroes in fiction. The Society Behind The Shadow written by Gil Lesser, Walter Gibson. Conclusive color-filled centerspread introducing the Doc Savage and Shadow box riches, in-depth feature on the Origins of Pulp Heroes, Premier of Tarzana, Edgar Rice Burroughs movie

No. 15—Double-issue COMICS issue, Vaughn Bode's startling self-portrait in words and pictures, ten full-color new work, a penetrating look at Bode's world. Illustrated with a good color centerspread, special feature on Jack Kirby's return to Marvel with exclusive Silver Surfer pin-up of Stan Lee/Jack. The Art of Neal Adams with a full-page Terror



No. 16—Special ARTISTS issue. The full story behind the Oil Gang, Nick and Corben present comic diaries of the decades, Bode Wrightson reveals his influences and artistic lore in a candid interview, final Tribute to Vaughn Bode with an all-published portrait by Vincent Bode, photo history on Neal Adams, exclusive centerspread on comics, movies,

No. 17 — Dynamite ART issue, featuring The Killer Bees, a look at the flying knights of ANH in comics, books and films, with a cover Shadow centerspread, Edgar Rice Burroughs controversial portrayal by Frank Frazetta, the Case Against Superman by Jerry Siegel, preview of Lagoon's Run, comics, films, more.

No. 18 — Humanoids PULP issue spotlighting The 50 Finest Pulps with cover reminiscences; more Pulps The Shadow by Sessions mystery with previously unpublished art; Behind The Mask, origins of the great Pulp heroes, The Shadow of the Comics, romanticizing Guardian, an exclusive new visual novel more.

No. 19—The SCREEN AVENGERS take over with an exciting two and two third 16-page feature on the heroes and villains of the Saturday afternoon serials including The Spider, Flash Gordon, The Shadow, Captain America, The Phantom, Ace Drummond, scores of others. Comics, Dick Tracy reminiscences

No. 20—SWORD AND SURCERY SPECTACULAR with a Neal Adams cover done 8 & 5 in the Crowns, I Created Conan by Robert E. Howard; Jack Kirby Fires Kingdom with Fourthwood Dog Wendy Wright King, Tolkien, the Magician of Middle Earth, full-color centerspread by Stevens, Comics, Media news!

No. 21—A FILM ANIMATION SPECIAL featuring the history of the cartoon from Walt Disney and Disney to the present. Ron Clements & John Carter of Steve Rocky, Bakshi and Ralph Bakshi on the Right Greatest Animators. Chuck Jones cover. Hobbs Adam to Walter Disney, future animation actors. More!

No. 22 — Sensational STAR WARS spectacular packed with never before seen production paintings, storyboard art and a color poster centerspread. Inside scoops: Star Wars comic, Bookmaker of the Cinema, King Kong preview art, Ralph Bakshi's Wizards, small film preview, comics, films and media news.

No. 23 — The SUPER HEROES, from Charles Rogers to Wonder Woman. An exclusive interview with Marvel's master artist Romita and Disney; Penguin Unseen comic centerspread; the future of the Batman; intriguing original art, why and how; the Kubert School revealed; comics, media and more.

No. 24 — Special FANTASY, with sneak sword and sorcery in the cinema and the new Sindbad film. An authentic interview with Conan; a rare and private Star Wars update; the Dave Sutter Wizard World Weekend; Arkoff's new S&S hero, Yotis; preview centerspread of sci-fi/fantasy Ad Series short feature

MEDIASCENE BACK ISSUES ARE IN SHORT SUPPLY-GET YOURS WHILE THEY LAST!

IN THE SHADOW OF SINBAD

Where do all the heroes come from?

And why do they keep coming back?

One man who apparently does know is filmmaker/special effects wizard, Ray Harryhausen. His new contribution to heroic mythology, **Sinbad and the Eye of the Tiger**, is a direct sequel to his two earlier efforts, **The Seventh Voyage of Sinbad** and **The Golden Voyage of Sinbad**.

This latest adventure on the high seas stars Patrick Wayne (the Duke's son) as Sinbad, and is the latest in a long cavalcade of adventures concerning the sailor who first materialized centuries ago in the **Tales of the Arabian Nights**. According to Harryhausen, "Sinbad is an adventurer, a sea-faring man, who is both popular and versatile.

"We try to keep our point of view fresh, so that we don't lose interest: the public's or our own. Through extensive research, we try to derive something from the actual legends and incorporate it into each film. There are bits of Greek and Turkish legends in our latest endeavor, **Sinbad and the Eye of the Tiger**."

Throughout his career, Harryhausen has reached into the vortex of ancient mythology to bring to life exciting visual tales of heroes, wizards and monsters, creating fantasies that audiences have only read about — but never actually seen.

Harryhausen's sources are the earliest legends, full of elements that are both fantastic and heroic — they are the basic matrix for virtually all the tales which followed. Homer's **Iliad** and the **Odyssey** contain almost every hero and plot situation, differing essentially in form, not content, from all subsequent entertainments. Homer's works are prime examples of allegorical fantasy, featuring gods, demi-gods and supermen living for glory and power, freed of cruelty, poverty, fear and reality. **The Iliad** and **The Odyssey** reflect an era of ancient Greek life not as it was, but as it ideally might have been, neatly packaged to educate and entertain.

Several thousand leagues to the north, the Norse-Germanic Teutonic pantheon ruled in a more barbarous fashion, albeit similarly structured. Basically described in the **Nibelungenlied**, these Viking and Hun deities were more aggressive and fatalistic than their Greek counterparts, and given to incessant combat, with their ultimate goal a suicidal journey to Valhalla where they could battle throughout eternity.

These early tales of gods and heroes were, in their own time, regarded as explanations to the mysteries of life and the Universe. With constant retelling, they were transformed into myths and axioms of wisdom — but their primal imagery and lyric truths saved them from extinction. Today, these legends have become associated with sword and sorcery literature, but they are much more important. Zeus is the original omniscient god to appear in writing, preceding all Norse and Judeo-Christian variations. Hercules is the prototype primitive hero, brawling with muscles, noble in spirit and gentle to the weak. Pluto and Hades effectively implant visions of fiery Hell and Satan into the psyche of every God-fearing mortal.

The Arabian Nights offered the first major variation on these themes, substituting quick wit and calculated action for brute force and skull-smashing. The changes are stylistic, reflecting differences in life-styles and social advancement, but not in ethics. Sinbad is basically a lightly handled version of Ulysses, cut from the same sail-cloth and just as prone to disaster. Magicians, wizards and djinns replaced evil gods and demons. The heroes still fought vigorously, but only when their wits and gimmicks had failed.

By the time of **The Bible**, God (with the capital "G") had assumed full responsibility for everything and everybody, and wrote His own rulebook, but still managed to pack the Old Testament with frightful tales of death, destruction, demons and deliverance. The most sophisticated variation on an idealistic dream yet, **The Bible** made David a giant-killer, an adulterer and a king; Solomon was a wise man and a warrior who mixed his women; and Moses was God's messenger, a labor organizer and a magician pro tem who still got the staff for his reward. (It is interesting to note that, among the well-known legends and tales of supernatural heroism, only **the Arabian Nights** make no pretention towards religion or social beliefs.)

In the years to come, King Arthur and an entire round table of knights were created in the noblest heroic mold, complete with serendipity, wizards and fire-breathing dragons. Then, Robin Hood appeared, in the best roguish tradition of Ali Baba.

As the centuries passed, what had once been cultural heritage took on the fictional aspect of fantastic legends. This transition was often aided by the fire and steel and hell-spawn threats of "enlightened" Christians and Mohammedans.

When the printing press was finally invented, **The Bible** and all the classics made the rounds, and then a curious thing happened. The demand for these types of stories outstripped the supply, so authors began to write new stories of heroes, blood and thunder. Everyone from Shakespeare to Alexander Dumas to Victor Hugo got into the act.

When the calendar entered the 20th century, the pulp era was born, packed with sensationalism and melodramatics. Within forty years, the greatest Roman, Teutonic and Arabian heroes were retailored.

Authors such as Harold Lamb and H. Rider Haggard fictionally dramatized the real lives of historical figures like Hannibal, Alexander the Great, Genghis Khan, Omar Kayyam and Cleopatra, embellishing them with epic quests and great deeds.

Other authors (of varying talents) created brand new heroes by synthetically blending a myriad of mythologies. Tarzan appeared in the tradition of Romulus and Remus, then took up residence as Hercules-of-the-Jungle. He also borrowed the ability to talk with the animals from Rudyard Kipling, who got his inspiration from the Greeks.

Conan is a grim, Teutonic-tailored warrior on a never-ending odyssey through exotic dangers. John Carter is a Hercules-styled demi-god, viewing the ways of mortals and monsters from a superior viewpoint, and having nothing at all to do with science fiction; with all the artillery at hand, Carter still whips out a sword for battle, a noble thought but poor in strategy.

The pulps also featured legions of Amazons, Golden Knights, Huns, Gladiators and Cthulu demons, all combined into infinite amalgams of monsters, murders and magicks.

The newspaper comic strip made the most brilliant illustrated contribution to heroic fantasy when author/artist Hal Foster began the forty year (and still running) epic of **Prince Valiant**. The series is an intricately detailed rendering of the days of King Arthur, complete with heroes, villains, castles, wizards, witches and the magical Singing Sword, meticulously recreating a shimmerous world that never really existed.

Flash Gordon also walked down the heroic fantasy highway in his earliest years as the embodiment of blonde Nordic virility, complete with perpetual combat, willing young maidens and man-eating monsters.

Comic books have tried out nearly every myth at one time or another, from Joe Kubert's **Son of Sinbad** to Joe Maneely's **Black Knight** to Jack Kirby's **Thor**. In fact, Kirby's **New Gods** and **Eternals** series are homage to (and proof that) the old myths are are still viable, even in a sci-fi setting (but only when done by Kirby).

On film, heroic fantasy has worn many faces. **Siegfried** and **Kriemhild's Revenge** remain the two most literal mythological adaptations. **The Ten Commandments**, **The Robe** and **Sodom and Gomorrah** explore the biblical aspects, with trick photography and special effects for miraculous emphasis. **Ben-Hur**, **Spartacus** and **Hannibal** are pseudo-biographic spectacles cast in the heroic mold. **The Last of the Pharaohs**, **The Egyptian**, **Rise and Fall of the Roman Empire**, **The Greatest Story Ever Told** and **Cleopatra** are big, heroic, fantastic and adventuresome in the best Biblical and legendary traditions, but also long and dusty.

Then there are the Italian productions of **Hercules** and **Hercules Unchained**, two block-buster films with Steve Reeves

HEROIC ADVENTURE... FROM ULYSSES TO CONAN

as the ideal old-world concept of a warrior-god. Reeves fought off armies, demon spells, other gods and still managed to free the slaves. The films were handsome epics with epic settings and functionality economic special effects. In fact, the only thing wrong with the Hercules films is that they bred sequels and spin-offs too rapidly; some good, many bad. Within five years the world had Ulysses, Goliath, Sandokan, Maciste and Samson in the Underworld, encountering Moon Man, against Rome, in the Haunted World and with Captive Women, all great, all mighty and fighting amongst each other. Soon, enough became too much.

The Arabian Nights have always received fair treatment on film, from Fairbanks' **Thief of Bagdad** to **1001 Nights** to **Ali Baba**. Occasionally, Tony Curtis would appear in a light and breezy Bagdad tale; they were seldom unviewable, and occasionally amusing.

The greatest Arabian Nights tale of all was, of course, the 1940 Technicolor **Thief of Bagdad**. It is an amalgam of **Arabian Nights** icons and images, artificially creating a perfect fantasy blend that is yet unsurpassed.

Second, and most consistent in capturing the literal essence of heroic fantasy, is the animation genius, Ray Harryhausen. By photographing miniature models in front of a rear-projection screen and moving them in fractions of inches, Harryhausen creates ogres, cyclops, ymirs, dinosaurs and minotaurs, literally one film frame at a time. Called Dynarama, the time-consuming process was used in 1958's color production of **The Seventh Voyage of Sinbad**, and successfully created monsters that never existed outside of nightmares, all in realistic, life-like motion.

Jason and the Argonauts was Harryhausen's 1963 exploration of the legend of the Golden Fleece, with the Hydra, harpies and bizarre skeleton-army battle sequence. Harryhausen's next efforts were unfortunately channeled into sci-fi features of varying quality, until 1974's **Golden Voyage of Sinbad**. The film was an unexpected success, prompting a re-release of **The Seventh Voyage**, and Columbia's closing of a long-term deal with Harryhausen and his co-producer Charles Schneer.

The latest film, **Sinbad and the Eye of the Tiger**, was written by Harryhausen and Beverly Cross, and takes the sea-wanderer to the Valley at World's End, in the Land Beyond the North Wind. Accompanied by Taryn Power and Jane Seymour, Sinbad hopes to unravel the mysteries of the four elements that will save the life of the Caliph of Charak, whose sister Sinbad wishes to marry. Racing against them is Zenobia, "the wickedest witch of a world which never was," capable of transforming into any animal form, and permanently dragging a "claw leg" souvenir from a metamorphosis gone awry.

Part of Zenobia's sorcerous army of servants includes: soul-less Zombolds who feel no pain; the powerful bronze Minotaur with a human heart and a bull's head; the Ghoulies, spectral, ghost-like images of muscle, sinew and bone, and a demonic giant Hornet, with a hypodermic stinger.

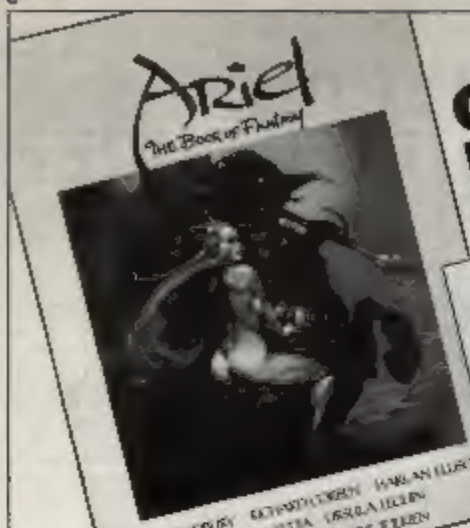
Also in the film are: Trog the Troglodyte, an abominable snowman; a chessplaying baboon; and a gigantic, prehistoric walrus. The film is capped by Sinbad's confrontation with Zenobia, who takes on the form of a sabertooth tiger.

For Schneer and Harryhausen, the future seems profitably secure. Their next production will be based on the Greek legend of Perseus and Medusa.

As for another Sinbad film, Harryhausen replies, "If we find the proper story, there isn't any reason why we couldn't bring him back. Sinbad is a real adventurer, and we take him to the strangest realms of adventure possible."

"**Golden Voyage** was one of the highest grossing films of 1974, so it seems to be what the audience likes to see. If a film is made with some novelty in an interesting manner, it can appeal to a wide variety of age groups. Perhaps a touch of the strange, the occult and a handful of monsters is the right combination to make a good movie."

Harryhausen should know. He's made a career out of the phrase, "Once upon a time."●



CORBEN, HOGARTH, FRAZETTA...

It's a professional fantasy magazine that takes you on an odyssey into the worlds of heroic fiction and the fantastic. Ariel 1 features a 16-page installment of Richard Corben's Den in full-color, followed by the first part of a revealing, informative interview with Frank Frazetta, liberally illustrated. Hogarth's Tarzan is explored in a retrospective interview, with many illustrations. Essays on Batman and Conan are also included, along with features on the science fiction pulps, Corben's Bloodstar, and original fiction in 96 pages with full-color covers for $5.95 plus .55 postage. Ariel 2 features a Frank Frazetta cover painting and color throughout the entire book. The Frazetta interview is concluded, with 96 page after page of fantasy artwork. There are also 14 more pages of Corben's Den, along with illustrated fiction from Harlan Ellison, Ursula LeGuin, Ray Bradbury, Michael Moorcock and others. Major paintings and drawings by Frazetta, Jeff Jones, Corben and Bruce Jones illuminate this issue, which is printed on heavy, slick paper for top quality reproduction. $6.95 plus .55 postage.

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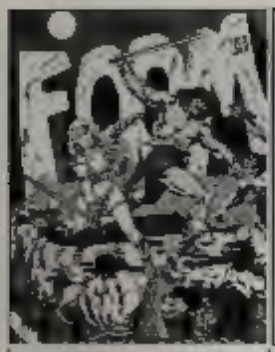
Collectors have demanded more — *and we've got it!!* Here is the second big book of Frank Frazetta art — **a completely NEW volume** — packed with rare and long out-of-print paintings that range from fantasy, horror and science fiction to the savage, steel-thewed heroes of Robert E. Howard and Edgar Rice Burroughs. Volume Two matches the first Frazetta book in size and content, 9" x 11" with 96 pages printed on the highest quality enamel stock. Here is the greatest collection of Frazetta paintings yet offered, *all reproduced with more exciting detail and dimension than ever before.* A must for Frazetta fans at $7.95 plus .55 postage. Volume One of **The Fantastic Art of Frank Frazetta** is also available, and showcases dozens of the artist's most spectacular works — CONAN, BRAK, JOHN CARTER and other immortal heroes created from the pages of the world's most explosive heroic adventure novels. Volume One is $6.95 plus .55 postage. Collecting examples of this art individually would cost over $100 per book, and is available here at a fraction of that cost. *EVERY PAINTING in BOTH BOOKS is reproduced in blazing FULL-COLOR,* and many have been revised and repainted by Frazetta since their original publication, making them entirely new works of art. You haven't seen the real beauty, color and vitality of the artist's paintings until you've seen both volumes of **The Fantastic Art of Frank Frazetta.** Collectors and fans will find **The Frazetta Treasury** an invaluable addition to their shelves. Beneath its full-color covers, lies a wealth of supplement — in a volume which is really THREE BOOKS IN ONE! The first section delivers an incisive, revealing interview during which Frazetta discusses his painting techniques, his approach to fantasy art, his personal life and his professional aspirations. The second part runs a comprehensive checklist of Frazetta's published work, an expansive reference that covers **everything** from comics and paperback covers to record jackets and movie posters. The third division contains a portfolio of Frazetta art, rare and previously unpublished drawings and paintings, including the legendary "stolen" CONAN painting, published here in full color. As a special bonus, **The Frazetta Treasury** reprints an early western adventure story in addition to other full page examples of Frazetta comic art. The book contains over 80 illustrations and is printed on heavy vellum stock. Available now at $9.00 plus .50 postage and handling.

THREE GREAT COLLECTOR'S EDITIONS BY THE ARTIST WHO GAVE YOU **CONAN!**

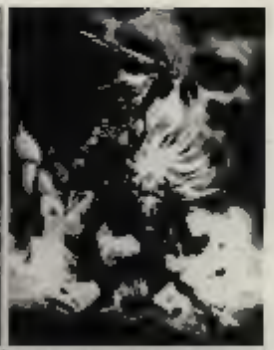


CONAN ISSUE of Marvel's fan magazine, **FOOM**. Here are 32 action-packed pages devoted to the giant Cimmerian and his exploits, with art by Barry Smith, John Buscema, Alfredo Alcala, the Severins, Tom Palmer and others. There's a 12-page interview with Conan writer, Roy Thomas; a new Conan checklist; and an article on *The Man Who Created Conan*. $1.25 plus .25 .50 postage.

At last, a complete and comprehensive volume which covers the entire histories of Robert E. Howard's immortal barbarian heroes, CONAN, KING KULL, BRAN MAK MORN and others. In this big 152-page book, pulp historian Bob Weinberg gives a detailed synopsis of every story, in addition to listing the characters involved. $7.95 plus .50 postage.

Conan the Barbarian lives — a pair of spell-binding stereo albums, complete with a full cast, music and sound effects. On Record 1, there's *Tower of the Elephant* and *Frost Giant's Daughter* adapted by Roy Thomas. Record 2 has L. Sprague DeCamp narrating *Blood-Stained God* and *Curse of the Monolith*. Covers by Tim Conrad. $6.00 plus .50 each.

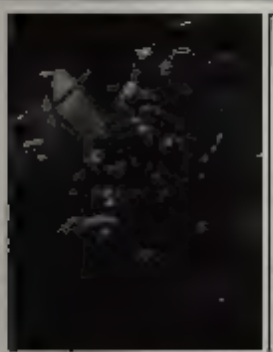
UPON THE WINDS OF YESTERDAY is a magnificent new hardbound volume which features 64 full-color illustrations by the accomplished West Coast artist, George Barr. Over the past half dozen years, Barr has emerged to the forefront of the fantasy art scene. Each book comes with a *personally signed book mark by George Barr*. $25 plus .75 postage and handling.



CONAN, hurtles forward to rid the mythological Hyborian Age of yet another demon incarnate. Painted by fantasy artist **Frank Brunner**, this exceptional full-color poster measures 17" x 23" in size (the same as the original canvas) and is printed on quality 80 lb. stock. Brunner's version of Howard's immortal warrior is available now for $3.00 plus .50 postage—BY CROM!!

COMIC ART! MAGAZINE ILLUSTRATIONS! EDITORIAL CARTOONS! SYNDICATED STRIPS! MOVIE POSTER ART! AND MORE! MORE! MORE!

So you want to collect original art! Look no further! Here is the ultimate collection of artwork for sale, covering the full spectrum of comic pages, newspaper strips, magazine illustrations, pulp and paperback paintings, movie posters and fine art. Literally hundred of rare and exciting originals are offered in the **Cartoonists and Illustrators Portfolio**, carefully appraised in terms of price and condition. The **Portfolio** features the largest selection of art available anywhere, all carefully chosen by art dealer/painter Joe Parente and Sterenko. There is even an introductory guide on what to collect, when, how and why. **The Cartoonists and Illustrators Portfolio** is a periodically published illustrated catalog of available art, regularly updated with new material, so let every fan and collector have the opportunity to enjoy the pride of ownership that goes with an original creation. Every type of art and artist will be represented — From comics, Adams, Frazetta, Kirby, Buscema, Kane, Colan, Smith, Kubert, Romita and all the rest. Covers, stories and exciting pages from **Conan, Spider-Man, The Fantastic Four, The Hulk, Captain America, Sgt. Rock**, Hogarth, Foster, Raymond, McCoy, Caniff and others will all be made available, representing the best in newspaper strip art. Fine magazine illustrations will also be available, with works by J.C. Leyendecker, Coles Phillips, Charles Dana Gibson, James Montgomery Flagg and more. The first edition of **The Cartoonists and Illustrators Portfolio** is available now, so order fast, before the best pieces are sold. Every major artist will be represented at fair prices, with each page and painting illustrated by high quality reproductions wrapped in full-color covers. Once the artwork has been exhausted, the book itself will remain a collector's gallery of beautiful art for just $3.50 plus .50 postage and handling.



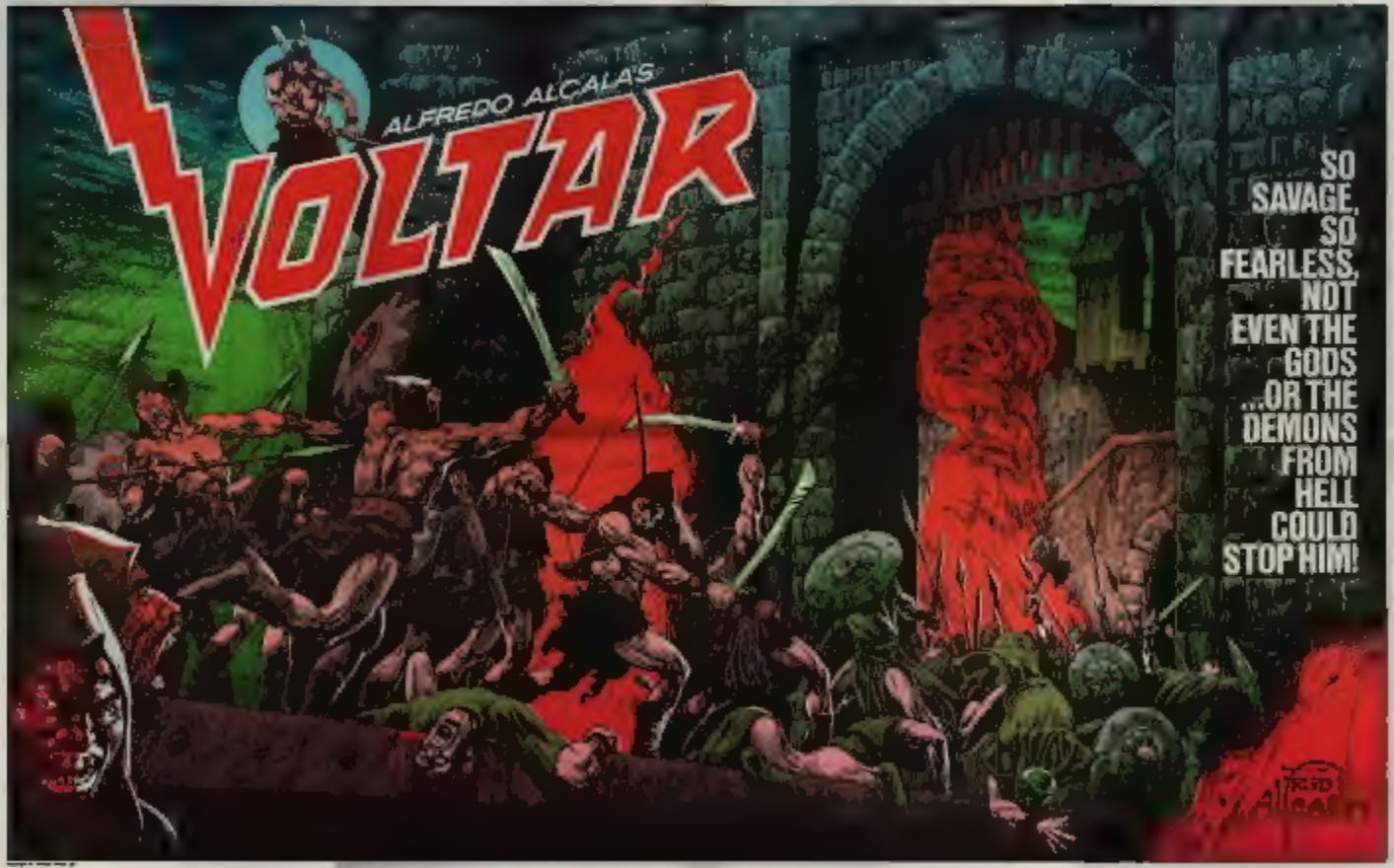
THE 1977 FRAZETTA CALENDAR is now out of print and has become an *instant collector's item!* Here are a dozen paintings which did not appear in **The Fantastic Art of Frazetta**—though some originally saw print as Robert E. Howard and Burroughs' paperback covers, and were afterward repainted by Frazetta. While they last $7.50 plus .50 postage.

This is the first and rarest of the Frazetta folios, out of print for years! We've secured a limited quantity of this publication and are making it available on a **first-come, first-served basis**. Tarzan, David Innes and a host of Edgar Rice Burroughs' heroes, villains and beasts are interpreted masterfully by the magic Frazetta pen. $2.00 plus .50 postage.

A companion volume, similar in size and format, features a collection of Frazetta's most difficult to find work—his CONAN sketches, John Carter of Mars illustrations, men's magazine art and obscure record album covers. **After these are gone, there will be no more! Order your copy today.** $2.00 plus .50 postage.

For the specialist! Here's a portfolio devoted exclusively to the Frazetta woman, an unforgettable collection of females with curves in places where most girls DON'T EVEN HAVE PLACES! Full and double page-sized pin-ups make this one of the most unique **Frazetta offerings yet**—and are available only in this publication. $2.00 plus .50 postage.

Roger Dean's **Views** represents an alternative reality, which he powerfully conveys in his conceptions of life, energy, matter, motion and time. The volume is a massive 12" x 12", printed on quality stock, nearly a half inch thick. Every page is alive with vivid color, featuring dozens of full and double page spreads. $10.95 plus .55 postage.


ALFREDO ALCALA'S
VOLTAR
SO SAVAGE, SO FEARLESS, NOT EVEN THE GODS ...OR THE DEMONS FROM HELL COULD STOP HIM!

What happens to a boy who's life is centered around heroic fantasy in comics and old films, when he is unexpectedly confronted with the greatest living drama in human history? What happens to this boy when he is comfortably enjoying another chapter in the Captain Marvel serial and an announcement suddenly appears proclaiming, "Don't be afraid of the war, Captain Marvel is here to protect you!"

When the boy is Alfredo Alcala, he grows up to become one of the leading illustrators in the Philippines, a prolific contributor to the American comic scene, and takes his place among the very creators he grew up admiring.

But on December 7, 1941, Alcala simply cheered patriotically with the rest of the Captain Marvel audience. The smoke from Pearl Harbor had only begun to clear when Alfredo put his drawing energy and talent to practical use for the first time.

Essentially a self-taught artist, Alcala peddled around occupied Manila on his bicycle, spotting hidden Japanese pillboxes. "I would remember their positions, and draw a detailed map with the locations, then turn it over to a guerilla leader, who would get it to the Americans. I would get a big kick out of doing this, and imagine myself as a comic book hero. When I think now that I could have been caught and had my head chopped off, I have to shudder."

With a dubious background of four-color fantasy and Hollywood melodramas, the "grade-school drop-out" began to apply the talents and studies which had filled his young life. "I took to drawing like a new born child takes to breathing," Alcala admits. "The war provided that element of adventure, and I could always draw anytime, anywhere—day or night, often both. I'm always in the mood."

This self-motivating drive has followed Alcala from his earliest childhood, and continues today, manifesting itself in his newest and most exciting book, **Magic Carpet**, featuring the epic sword and sorcery hero, Voltar.

Voltar is a warrior cast in the most heroic mold, who first materialized in Philippine comics in 1963, but will be introduced to the American audience with an all-new story printed in an underground format for **Magic Carpet** (currently available from Supergraphics). This book will contain other Alcala art and a wraparound cover painting, but the spotlight is on Voltar. Alfredo considers the story to be one of the best jobs he's ever done, a homage and a flashback to his childhood memories and influences.

"I would get up early Sunday mornings," he recalls, "and spread the comics on the floor. Hal Foster's **Tarzan** and **Prince Valiant** were my earliest influences, and Alex Raymond's **Flash Gordon**. But the artist who really inspired me was Lou Fine when he was drawing The Black Condor, Doll man, The Ray and many Quality comic books."

Alcala's career began by copying his favorite artists, and going off into deserted corners to doodle and sketch. While other children played games or went fishing, he would lose himself in the fantasy world of his drawing pad. In an era of world depression, Alcala found escape in art, comics, movie serials and the school library, where he discovered children's books illustrated by Frank Godwin.

His father, a carpenter, built Alfredo a shoe-shine box so that he could earn money on his own. The many Lou Fine comics Alcala wanted and collected were bought without taxing the family's already strained pocketbook. Then a new problem arose—should the shoeshine money be spent on the latest Doll man, a movie serial, or for much needed drawing supplies?

A new facet of the Alcala personality was formed when an American boy invited him to visit his house, where a stack of old magazines waited for the impressionable artist. **Saturday Evening Post** covers by J. C. Leyendecker immediately caught

his attention, and would remain a profound influence throughout Alcala's career, particularly in his painting.

"As I went along, I discovered other artists like Dean Cornwell, Howard Pyle, N. C. Wyeth, Franklin Booth, Robert Fawcett and Frank Brangwyn. But I tried not to let any one artist influence me too much—if I do a Brangwyn figure, the drapery will be Layendecker, the action might be Lou Fine and the background Franklin Booth. Then, in the very next panel, I may do everything in reversal."

At an early age, Alcala constantly sought out the best illustrators, his tastes forming and developing. For hours at a time, he would study the artists,

trying to feel every line, every brush stroke.

When World War II began and the Japanese invaded the Philippines, a rumor spread that they would arrest anyone with American periodicals. Because Alcala had stacks of Golden Age comics (including **Uncle Sam**), he dug a hole in the backyard and buried his treasures. After four years of occupation, tropical storms, dwindling art supplies and monsoon flooding, Alfredo anxiously dug up his hidden wealth of comics. He found only misshapen clumps of water-logged pulp paper, and the event remains as one of Alcala's saddest memories.

The newly arrived G.I.s helped rebuild Alfredo's lost collection, and returned him to his artistic career. The soldiers enjoyed having their portraits sketched, so Alcala planted himself at busy intersections with a stool and his art materials (a brush and a bottle of ink). Then, true to Army logic, Alfredo was hired as a fireman, with good pay and better food, under the command of John Frost Jr., the son of a famous American painter.

When the Americans left, Alcala began painting signs, and in 1947 he became an illustrator for the Philippine Boy Scouts. By 1948, he quit to take a job designing wrought iron chandeliers, table lamps, garden sets and even a church pulpit.

"Somehow, deep down, I wanted to draw comics. I wanted to take a blank sheet of paper and create people that would literally come alive and tell a story. So I went home one day and did a bunch of samples, and showed them to the publishers. I wasn't very successful right away; many even tried to discourage me, but I knew what I wanted, so I kept trying."

Alcala's comic success finally came when a friend took him to see a publisher who was having trouble with a perpetually late artist. Alfredo was given a few pages to work on for a few days. Instead, he finished them without even leaving the publisher's office.

Alcala's first comic work appeared in **Bituin** (Star) **Komiks** in October 1948. His soon began a short but steady period as the "ghost artist" for Francisco V. Coching, the Philippine's foremost artist. In 1949, Ace Publications started production on **Philippine Komics** and **Tagalog Klassics**, and Alcala became a full-fledged pro.

Comics in general began an era of fantastic growth on the islands, achieving twice-a-month status. More and more titles came into existence, and Alcala tried to work for them all. Deadlines were ever-present, and pages appeared almost magically — completely written, penciled, inked and lettered. Sleep became a luxury, and one marathon 96-hour session produced 18 full pages and three wraparound covers with opposing guides. Once, a 12-page sequence was produced in nine hours. For ten years, Alcala would draw any time, anyplace — on his drawing board, on the floor of a moving bus, and even on a ferris wheel.

In 1949, Alfredo found sudden personal success when he adapted a popular daily radio serial into comic form for one of the many comic publishers. Ace immediately offered him a high salary to leave the competitors and work for their own magazines exclusively. Instead, he and several other artists formed their own outfit, All-Star Publications Inc., and put out **Fantastic Komiks**. Despite the best of talents and a circulation of

"If there is such a thing as a peak, I haven't reached the halfway point yet."

20,000 every other week, the line was closed down in 1951 by governmental paper import restrictions.

Returning to Ace for the next ten years, Alcala drew everything from funny animals to heroic fantasy in the **Amazing Nights** vein. Though Alfredo worked steadily and prolifically, he soon tired of the editorial routine, and began innovating new concepts for the books.

His first departure from the accepted norm was in the direction of naval warfare, with a five-page tale about the Nazi battleship *Bismarck*. The editor reluctantly printed the story, then called for more such sea-faring sagas when reader response and sales soared. Soon, a new comics career embraced Alcala, and selling navies sailed through his indie ink oceans, including historical chronicles of the Graf Spee, PT 109, U-47 vs Royal Oak, and a 60-page history of the world's largest battleship, the Japanese Yamato. Unfortunately, Ace developed labor problems and folded in the early 60s.

Alfredo and his associates bounced back by creating Craft Publications, releasing **Sadanis Komiks** and **Alcala Action Komiks** on a weekly basis, with sales up to 40,000. **Craft Klassik Komiks** and **Lovers Komiks** were added to the roster within a year.

Then, in 1963, Voltar was created, and immediately spawned dozens of imitations while winning the Society of Philippine Illustrators and Cartoonists First Prize Award three years in a row. Success was on Alcala's side again, aided by his prodigious speed and talent.

In December 1971, National Comics' delegation visited the Philippines, headed by Joe Orlando. Alcala was one of the first artists to close a deal with National that would lead him back to comics' birthplace, America. Voltar in particular attracted attention, and plans were discussed to translate the stories into English.

While that particular deal never materialized, the Philippines took America by storm. Their overall versatility and speed made them highly visible, while their distinctive stylized linework was refreshingly different. For over a year, Alcala was one of National's top talents, then he moved to Marvel after financial problems developed.

At Marvel, Alfredo and a number of his colleagues soon found themselves facing a new experience. Inking American artists' pencils. "I'm used to doing all my own penciling, inking and lettering," Alcala explains. "I always felt that the minute you let someone else have a hand in your work, no matter what, it's not you anymore."

Alcala has found great success as an inker in **Savage Sword of Conan** despite his philosophy, because he has reversed his rules and branded the strip with his own distinctive mark. The art is not Buscema or Alcala's alone, but both of them together, benefitting from the strengths of two great artists. Alcala brings an illustrator's black on white technique to the book, blending well with Buscema's expert draftsmanship and storytelling.

Alfredo remains determined to carve his own place into American comics, which is why he came to the States in 1976. While visiting, he firmly established personal contacts at both DC and Marvel, and arranged for Voltar's publication in **Magic Carpet**. This second accomplishment is most important to Alcala personally, hopefully leading the way for more Voltar appearances.

As for the future, Alcala the artist/artist/dreamer/storyteller wants "to do huge murals—murals like those Frank Brangwyn or Dean Cornwell did. I would like to do an entire series on the history of California, the west, the whole United States. That history is a beautiful challenge to an artist.

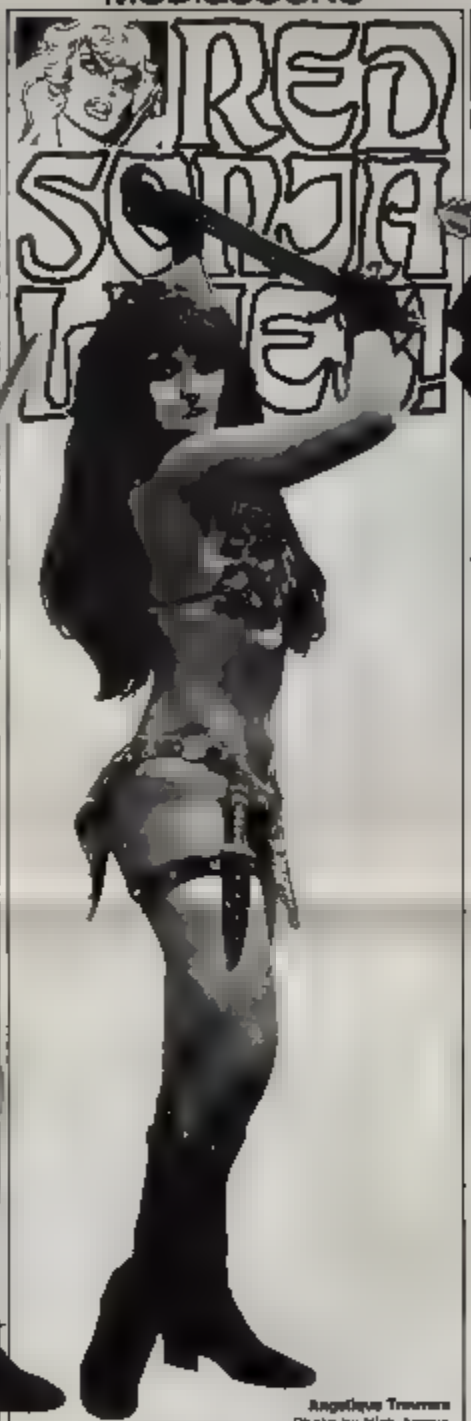
"If there is such a thing as a peak, I haven't reached the halfway point yet. Everytime I look at art by people I admire, I realize how amateurish I am. Still, I think the Voltar story is some of my best work so far—epic, heroic, fantastic."

Voltar is all those things and more. It's Alcala's ultimate sword and sorcery statement. A broad, sweeping saga of action, fantasy and savage swordplay. Voltar is an exercise in imagination captured on the printed page. Voltar is also a character of heroic fantasy, not just another glum, dull-witted, two-legged animal barbarian. But most of all, Voltar is a dream given life through the hand and mind of Alfredo Alcala—a dream for all to read, to savor and to enjoy.●

Manuel Auad

RED SONJA LIVES!

Wendy Pini
Photo by Nick Arroyo



Angelique Traverse
Photo by Nick Arroyo

Linda Saivio
Photo by Nick Arroyo

Besides their obvious attributes the girls on these pages have at least one more thing in common they are all representative of comic's most (and only) popular heroine, Red Sonja, Marvel's She-Devil with a Sword.

Almost overnight a cult following has grown within comics fandom, totally enamored with the character's swashbuckling heroics dynamic personality and chain-mail bikini. What started out as an incidental character in Robert E. Howard's Conan tales has grown up into a lusty comics womens-libber with highly sensual overtones.

Red Sonja's success is undeniable, even if the reasons for it are primal and this seems to be only the beginning. The accompanying photos are all from various costume contests held during comic book conventions all over the country. Spidey and Batman costumes are being edged out in favor of these new trend-setters. The predominantly male worlds of comics and fandom are being overwhelmed by Sonja's forceful presence but who's complaining? In fact she has even become the first comic character to have a convention named in her honor the Sonjacon.

Comic artist and ex-magician, Frank Thorne is spear-heading the Sonja movement and has fashioned a kind of theatrical act designed to display all the assets and aspects of the barbarian beauty.

Thorne is a 25-year veteran of the illustration and comics field, whose art is not so much realistic as decorative and intricately designed, particularly so on **Red Sonja**. A resident of New Jersey Frank attended the local '78 **Sonjacon** and several other gatherings with his remarkable new presentation.

Wearing a tall conical hat and flowing indigo robes to set off his long hair and beard, Thorne is the living personification of the legendary wizard Merlin. He is accompanied by Red Sonja,

Michaela Wallace
Photo by Al Seltan

Wendy Pini
Photo by Nick Arroyo

Diane Dekalb
Photo by Nick Arroyo

exceptionally portrayed by the talented and beautiful Wendy Pini. The pair dramatize the epic origin and career of the scarlet-maned she-warrior. Thorne delivers his personal views of the character along with a monologue on how it all came about. But the high point of the performance is Sonja's eye-dazzling sword dance, complete with accompanying music and the surprisingly believable soliloquy which follows. (Though it's just a handful of chain-mail designed to cover the bare essentials. Wendi revealed that her outfit is authentic down to the last detail and weighs a total of ten pounds).

Thorne capitalizes on his association with Sonja's success by keeping in constant touch with fandom when it comes to posters, buttons, conventions and Sonja gimmicks. It's quite clear that he is the **Red Sonja** artist, as well as being a fairly active member of the Fans of Central Jersey, a localized segment of fandom which publishes Thorne art and interviews in an interesting combination fanzine/newsletter (for more info, write to 73 Hart Street, Sayreville, NJ 08872).

Red Sonja is the '70s archetype of "good girl art" with some leather and chain links tossed in. Her constant use of a sword denies the Comics Code Authority to distraction.

Occasionally someone will praise Sonja as the ultimate independent woman, thriving in a man's prejudiced world, or some such noble sentiments. But Thorne quickly brings the argument into perspective by relating his first meeting with Stan Lee: "I was showing him all the stuff I had drawn for buttons and clothing designs. I had one that was a little modest; didn't show much cleavage. He started flipping out, saying 'This is great! The woman will love her! This is great but you gotta show more bosom.' I was a little embarrassed."

Thorne himself sees Sonja as "pure fantasy, not an exercise in social commentary. We're just trying to see if comics is ready for a female fantasy figure. The fans love her, and I think we've got a girl here who's going places."

"When Roy Thomas plunked her origin story in front of me, I knew that was my girl. I fell in love with her immediately. She's one of a kind."

"Yep, she's quite a gal."

We get your point, Frank!

COMING ATTRACTIONS

Films and fantasy go together naturally and this year's movie masterpieces hit only reach for the stars but plumb the depths of a talkative dread.

Star Wars and **Close Encounters of the Third Kind** have set the pace in the race for space. The first film has already met with enormous critical and popular success, making it a likely '77 counterpart to **Jaws** and **The Exorcist**, not to mention a candidate for **Star Wars II** sequel status.

Close Encounters has become a runaway in another direction: expenses. Too much money has been spent to turn back now so Columbia simply watches Steven Spielberg's slow, steady and expensive brainchild crawl through production. The film has finally entered its special effects phase supervised by Doug Silent Running! Trumbull and the accompanying photos illustrate Spielberg's concept of the aliens. Seen only at the end of the film, these large-headed creatures with spindly bodies are patterned after literal descriptions of hundreds of actual alien sightings.

close encounter of a different kind

Hal Roach has entered the sci-fi derby with **Alien Encounter** which will carry the distinction of not to be confused with **Close Encounters**. The similarity between the aliens in both films is remarkable: see photos. Robert Vaughn and Christopher Lee provide the star status in **Alien Encounter**, joined by bald-headed baddies and robot impersonations for real cheap and fun entertainment.

Back on Earth, future fantasy will get a workout in **Survival Run**, a post-nuclear pilgrimage through a parched land of mutated men and monsters. Based on Roger Zelazny's **Damnation Alley**, the film stars Jan Michael Vincent and George Peppard with the latest audio gimmickry, Sound 360.

Look out for **The Crater Lake Monster**, the story of a newly-hatched aquatic dinosaur who's egg was laid in an icy lake, written, produced and directed by William Stromberg. Dormant for centuries, the beast comes to life through Dave Allen's Fantamation, essentially a stop-action animation process.

Like a pulp adventure come to celluloid, **Land of the Minotaur** is a fantasy thriller starring Peter Cushing and Donald Pleasence. The action centers around a bizarre religious cult that worships a gigantic statue of a man with the head and heart of a bull.

Made in England and released by American International, **The People That Time Forgot** is a sequel to last year's release of **Land That Time Forgot**. Based on the Edgar Rice Burroughs novel, **People** stars Patrick Wayne as the head of gold hard come to rescue his lost friend quickly cameoed by Lana's star Doug McClure from the prehistoric perils of the lost continent of Caprona.

After **King Kong**, who's next? Dino DeLaurentiis is determined to show everyone with his upcoming production of a giant monkey on a mountain. Yeti (Dawd (**Logan's Run**) Goodman is mounting the script now with locations being scouted in the Himalayas.

Contemporary fantasy in a dinner jacket marks the release of the ninth James Bond film, **The Spy Who Loved Me**. Roger Moore and Barbara Bach pit their skills against Russian agents in this new film directed by Lewis Gilbert with music by Marvin Hamlisch (007 in Ragtime).

Fantasy's more frivolous side is the subject of an unusual musical comedy called **Chatterbox**. It's the story of a girl named Penelope, who is the confused possessor of a real talking and singing vagina (called Virginia). Alp Tom and Professor Irwin Corey are hopelessly upstaged by this silly screwball split-personality but as the posters proclaim, "it's not what she says- it's where she says it."

John Huston, Shelley Winters, Henry Fonda and Bo Hopkins bring an unexpected respectability to **Tentacles**, the story of a killer octopus terrorizing Southern California. Huston's an inquisitive reporter investigating the engineering scientists that have enraged the eight-armed antagonist. The audience will have to decide if the film shouldn't have been **Suckers**.

Roy Scheider, Lorraine Gary and Murray Hamilton are back on location in Martha's Vineyard reprising their original roles for **Jaws II**. This time, John Hancock is directing with hopes of summoning the tentative shark scare season.

On a slightly more conceptual level there's **Blue Sunshine**, an independent production by Jeff (Squirm) Lieberman. Sunshine drops the shocks to explore the effects of mind-expanding drugs and homicide, dealing in potent drama rather than crawling special effects.

Sylvester (Rocky) Stallone has won the world heavyweight film title by signing a deal under which he will write, star and direct another film about coping with contemporary realities like **Hell's Kitchen**.

The long-speculated sequel to **Murder on the Orient Express** is finally taking shape this year with the $10 million **Murder on the Nile**, directed by John Guillermin. There's another Agatha Christie spectacular slated for next year as well, an adaptation of **Evil Under the Sun**.

Two opulent and magnificent costumed classics are scheduled for release this year. Alexander Salkind's **Prince and the Pauper** and Tad Richmond's **Behind the Iron Mask**. Mark Twain's **Prince** is directed by Richard (20,000 Leagues Under the Sea) Fleischer and stars Oliver Reed, Raquel Welch, George C. Scott and Charlton Heston. **The Iron Mask** is based on the Alexander Dumas novel, and stars Rex Harrison, Ursula Andress, Beau Bridges and Sylvia Kristel. Both films are lavish and stylishly photographed by Jack Cardiff, providing sumptuous spectacle and costumed epics for the technological 70s.

Now that violence has become a sore point in the television industry, TV producers are illegally scouring the bookracks for new ideas to supplant the wail of Kojak's siren. Among a patchwork video-quilt of melodramas, comedies and variety shows, look for a few projects literally lifted from the funny pages.

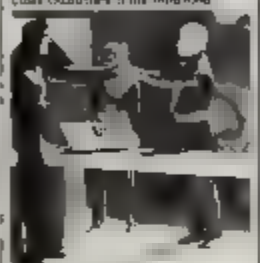
the comic scene on the TV screen

Marvel Comics has reportedly signed for plans to sign a deal to put Spider-Man, Captain America, The Hulk, The Human Torch, The Sub-Mariner and Mr. America into pilots for series. Apparently Wonder Woman's star-spangled hot-pants have inflamed TV minds as to comics value on the tube. DC is also negotiating for similar productions based on Aquaman and Plastic Man. All the projects are live-action though it should be difficult to cast the Hulk as impressively as Linda Carter's Wonder Woman.

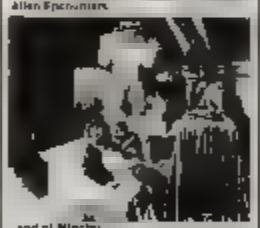
The undergrounds are getting into the picture by way of Jack Katz's **First Kingdom**. Jack is reportedly receiving a great deal of attention from some very important TV people, and is flattered by the possibilities. After years of giving away ideas to the comics, Katz is finally in the position of being able to bargain his creations for some very serious money (an enviable position for a comic series like the **First Kingdom** which is only six issues old).

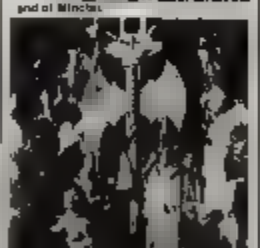
Superman, Parts 1 and 2, continues filming in Canada and New York with the latest figures setting the budget at $25 million, and a 30-week shooting schedule. Glenn Ford has been added to the cast as Pa Kent, with Margot Kidder slated to simple Superman's powers as Lois Lane. Trevor Howard is a pompous Elder of Krypton. "Krypton explode? Preposterous!" and Lee Quigley is the baby Kal-E. Watch future issues of **Mediascene** for more news on this summer '78 superproduction.

Close Encounters of the Third Kind

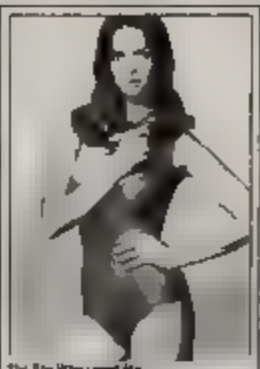

Alien Encounters

Alien Encounters


Land of Minotaur

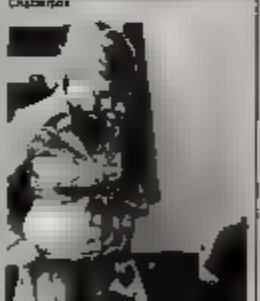

Land of Minotaur

People Time Forgot


The Spy Who Loved Me

The Spy Who Loved Me

Chatterbox


Chatterbox

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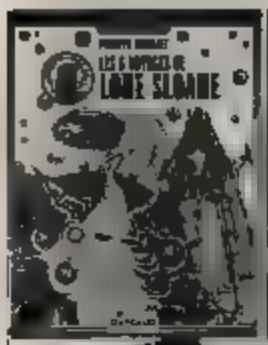
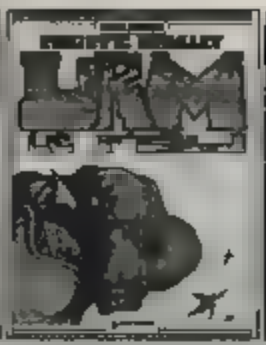




FIVE FANTASTIC VOYAGES!

Philippe Druillet is more than just a comic artist or even a dream-weaver. He's also an emotionally violent post designer and machinist in his stories pasadena erupt, metal screams, color rages and legions of mutated beings wend hostile galaxies. Here are five full-color Druillet books, just imported from France, and packed with devastating visual pyrotechnics.

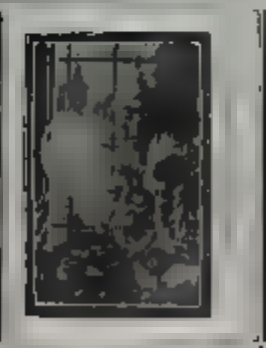
The 5 Voyages of Lone Sloane is an award-winning odyssey through a textured mechanistic universe. Delirius is a chronicle of cosmic warfare in a scientific Sodom and Gomorrah. Trogan is a tale of swords and sorcery on a grandly bizarre scale, which combines with its sequel, Wish the Fool, to create an apocalyptic epic of creation, vengeance and destruction. The Night s Druillet s personal concept pitting thousands of spaceborne cyclists against Death itself. These 9½ x 12½" volumes are hardbound and printed in French, with approximately 70 full-color pages for $5.50 plus 50 postage each. Easily the most shattering graphic science-fantasy series ever published!

HEAVY!

What's black and white and full of color? What's wild and weird and revolutionary from France? It's **Heavy Metal**, America's version of the most popular adult comic magazine in Europe. Packed with art from cover to cover, **Heavy Metal** features dynamic graphic stories by French artists Philippe Druillet, Moebius and Alexis, along with contributions by America's own Richard Corben, Vaughn Bode and others. **Heavy Metal** is a hire but hard to find magazine because it was not distributed nationally on a full-scale basis. They're full fledged comic magazines on slick quality paper printed in rich black & white and full-color,representing the very best in conceptual art from both America and Europe. From the people who produce **National Lampoon**, **Heavy Metal** is a unique experiment in comic magazine publishing, and one of the first new idea projects in years. Our supply is limited.

He's back! Walt Kelly's popular **Pogo — the Okefenokee Star** — returns for his fans in a 52-page, 8½" x 11" volume that is part of a new series of eight special books. Not just reprints, these Pogo papers contain a wealth of material spanning Kelly's entire career, including funny animal comics, the Disney years and poster art. The first book contains dozens of classic Pogo strips that reveal the genesis of how Kelly conceived, created and shaped the series' Georgia swamp opera. Unpublished art and photos have also been included. Color covers enhance Pogo with a self-portrait by Kelly on the back. Cute and cuddly, poignant and powerful, revealing and reflective, Pogo makes his comeback in a format that brings back old memories and explores interesting new facts about one of the world's foremost funny animal artist/writers. $3.50 plus 50. Facsimiles of this quality are hard to find — that's why we found it for you.

Here are 40 new Shadow posters painted by century artist Michael Wm. Kaluta, which resurrect the famed and famous 40s crimefighter in yet another style. The Master of Men is a haunting and bizarre portrait. Crawler and Margo Lane features the pair in a casual but dramatic pose. Sterling, get both posters in full-color 21" x 28". Both for $5.00 plus 50.



Bigger and better than ever, the ultimate EC Comics fanzine is ready with another collection of art and articles exploring in depth the pre-Mad productions of Bill Gaines and the greatest artists of the 50s. At 52 pages, with 20 in full-color, **Eggs Toast 7** is a showcase production, with art by Harvey Kurtzman, Al Williamson, Bernie Krigstein, for just $4.00 plus 50 postage.

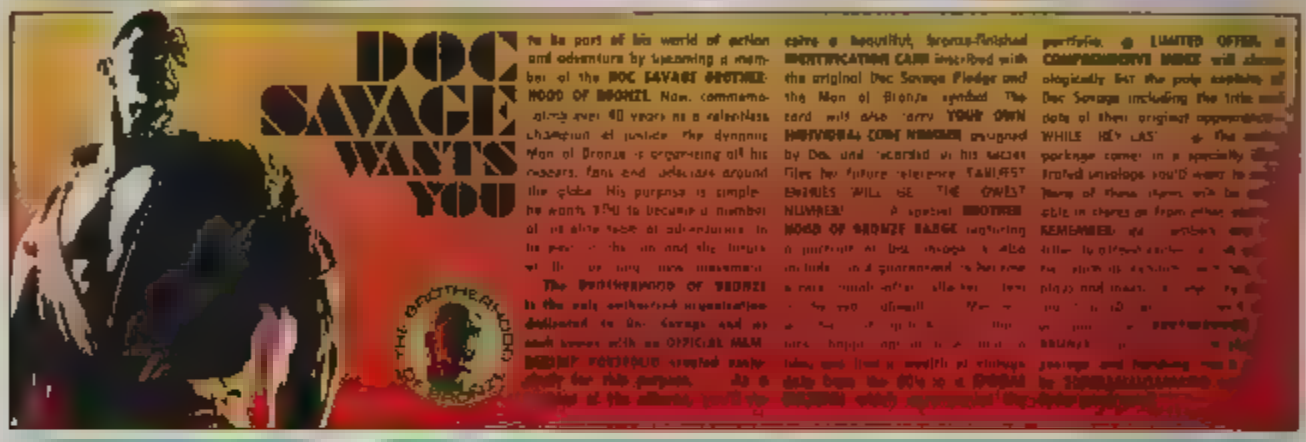
If Hammer Films are your cup of blood, and Christopher Lee and Vincent Price are the names you look for in films, **CHILDREN OF THE NIGHT** is for you. Issue 1 has contributions by Robert Bloch, Christopher Lee and Forrest J. Ackerman. $3.50. Issue 2 showcases Kevin Francis, Jaws, a Dracula poster by Dick Giordano and more. $2.50.

Pure Images is a new quality color magazine, devoted to TV and Films. The first issue features articles and interviews on *Sinbad and the Eye of the Tiger*, *The Spy Who Loved Me*, *Wizards* and more. Packed with photos and exclusive preview news and information. Just $2.50 plus 50 postage.

In the field of cartooning, Harvey Kurtzman is considered to be the original underground artist, with his wild yet exceptional gags and satires that clashed poignantly against the mediocrity of the 50s. Now there is a new collection of **Hey Look**, **Sheldon** and **Pot-Shot Pete** tales with a new color cover. For only a buck, Kurtzman Komix is a grab-bag bargain of rare genius.

From the rock-bound shores of Hyboria, to the verdant green jungles of Kush, lies a great battlefield littered with corpses from the blade of Conan the Barbarian. For the first time ever, Conan's Hyborian world has been carefully charted in minute detail on a gigantic 30" x 40" full-color map. Bordering this enormous atlas is a collection of the royal crests and emblems of the various kingdoms, each different and in full color. For just $7.95 plus 50 postage, this **Map of Conan's World** is a Robert E. Howard collector's item. And as a special bonus, you'll also get a massive sampler of *the Hyborian World*, a dictionary chronicle of Conan's [illegible] and travels.

Follow the yellow-brick road with a Vaughn Bode menagerie of cuddly caricatures on **The Lizard of Oz**. The Cheech Wizard himself leads the fanciful parade on this 19½" x 27½" full-color poster homage to a great fantasy creation. Interpreted in Bode's inimitable style, **The Lizard of Oz** is one of Bode's last pieces of art, and the *only one designed specifically for poster reproduction*. Non Dorothy Toto The Cowardly Lion, The Scarecrow and a robot Tin Woodsman are all uniquely rendered and available for just $2.00 plus 50 postage. Now out of print, this poster has become a collector's item. It's the Wizard and the Lizard, together at the first and last time ever. Don't miss it!



to be part of his world of action and adventure by becoming a member of the **DOC SAVAGE BROTHERHOOD OF BRONZE**. Now, commemorating over 40 years as a relentless champion of justice, the dynamic Man of Bronze is organizing all his readers, fans and admirers around the globe. His purpose is simple: he wants YOU to become a member of an elite team of adventurers in his personal fight on and the behalf of [illegible] any new movement.

The Brotherhood of Bronze is the only authorized organization dedicated to Doc Savage and as such comes with an OFFICIAL MEMBERSHIP PACKAGE created solely for this purpose. As a [illegible] of the ultimate perk by [illegible] ...ceive a beautiful, bronze-finished **IDENTIFICATION CARD** inscribed with the original Doc Savage Pledge and the Man of Bronze symbol. The card will also carry **YOUR OWN INDIVIDUAL CODE NUMBER** assigned by Doc and recorded in his secret files for future reference. FAMOUS ENEMIES WILL BE THE OWLS' NUMBER! A special **BROTHERHOOD OF BRONZE BADGE** featuring a portrait of Doc Savage is also included, as a guaranteed to become a rare [illegible] collector item. You'll receive [illegible] ...ly two [illegible] ...ll. You'll [illegible] ...ll [illegible] ...ll [illegible] ...

Media Scene

The Good Old Days

Anyone who doesn't believe in the pot of gold at the end of the rainbow has obviously never been to a little shop nestled in the heart of Milwaukee, Wisconsin. The name over its portals, The Good Old Days, recalls an era of pleasant memories, but its delights inspire splendid times now — to make any who enter feel just like a kid in a candy store. Everyone from the wheeler - dealers, nostalgia connoisseurs, and hero to pleasure collectors to the softly curious are predictably overwhelmed by their first visit to this virtual treasure house of dreams, fantasies and forgotten memories.

In fact, it was this same feeling of excitement and sense of wonder that struck the store's owner, Dale Manesis, when he bought the seeds to his beanstalk, in the form of six vintage comic books, and went into business twelve years ago.

Nurtured by an enthusiastic interest — and an extra ten dollars bill — the roots of the idea began to grow as the search began for more of these treasures and oft-edged goodies hidden and long-neglected in attics and garages. Soon, what had started as a hobby became an obsession that pervades outrageously, culminating in The Good Old Days, located on Milwaukee's North 27th Street.

Whatever fragment of American's last century holds fascination and charm, some vestige of it has been resurrected along somewhere in the fantasy shop's huge inventory. Toys, games, puzzles, give-away gimmicks, books and posters are everywhere, and, most of all, there are comics.

To the comics fan, The Good Old Days is a gold mine stretching from the 30s right up to the latest in superhero spectaculars. As Golden Age collectors soon discover, Manesis has assembled a showcase of rare old comics in mint condition. First issues and specialist runs of Superman, Batman, Whiz, Captain America and many more are all available. Ordinary titles and near mythical oddities abound everywhere. The 30s, 40s, and 50s are also extensively represented, creating a collector's dream world that could literally take days to inspect and absorb.

Though comics are one of the store's primary resources, The Good Old Days creates an atmosphere of nostalgia rather than merchandising. One is not so much a customer as a visitor, welcomed by famous familiar faces stealing down from pen-ranks vintage movie posters. Curiosity compels investigation, and before long hair-trigger memory tags delightfully ensnare the store's spectators. All around, the walls are brilliantly decorated with posters of The Phantom, Gene Autry, Roy Rogers, Superman, Hopalong Cassidy and John Wayne with his horse, Duke. Space Wars, The Wind and Silverstone to Reno and a touch of romantic adventure, and there are even confections from the swingtime 40s featuring the Andrews Sisters.

Just below these colorful posters is a battery of display showcases, containing a myriad of fascinating and curious items, such as an entire set of Roselle Kazoodle drums. Few even recall how Miss Roselle Kazoodle was, but the gimmicky name is hauntingly familiar and frightful.

The store's nooks and crannies are like mini-galleries. Some are stuffed with prime 40s and 50s comics alongside the latest adventures of Spider-Man, The Hulk, and the Fantastic Four. The manager, Ron Miller, somehow is able to locate any book in the store's expansive inventory at a moment's notice.

In another corner are stacks of yellowed newspapers with black 95 point headlines such as "Assassination Attempted" and "Peace Declared!" The history of the past century is encapsulated here, and an electric charge seems to emanate from now-valuable thumbscrews of the 40s. Close by, Sunday pictorial magazine supplements mirror bits. Reviews of old screen beauties such as Carole Lombard, Lana Turner and Rita Hayworth.

Another cubicle houses hundreds of 78 rpm records, revealing some old favorites and some not so familiar. An antique nickelodeon stands nearby, filling the air with various "golden" selections.

A second room contains the overflow of items reflecting times. The Victorian Era is represented with scrapbooks, a wicker buggy perches atop the bookcases and original ad books depicting the fashions of 1907.

A pair of beautifully framed oil paintings catch the eye. Hol-

wood idols Jean Harlow and Clark Gable are comfortably at home and elegantly displayed above a rack of old film magazines and ephemera. Up and down the aisles of neatly stacked shelves will be found treasures and trivia of times past in movie periodicals, children's books, collectors magazines coloring books miniatures paint sets and model airplane kits. Cut-out paper dolls are displayed, featuring favorites like Lucy and Desi, Twiggy, Patty Duke, the Cannon Sisters and even Tricia Nixon in the White House.

The list of collectables goes on and on continuously expanded by Maneaia and his staff through their travels in search of interesting artifacts. Dale is well known to dealers and fans from his many visits to East Coast and Mid-West Conventions, always with samples from his treasure trove to thrill collectors.

A true connoisseur at heart, Dale was literally forced to open **The Good Old Days** in 1969 because his home could no longer house the sheer proliferation of material. With the success he enjoyed during his first four years, Dale was soon buying and stocking more material than even the store could handle so he bought up the establishment next door, knocked out the connecting wall and opened the present double-sized **Good Old Days**.

But the keynote of the emporium is more than volume or selection or atmosphere. It is the quality and distinction of every item. Like so many collectors, Dale buys things because he falls in love with them, often with little thought of their resale value. He has become an authority in the field of pop Americana.

Maneaia likes to match the right people to the right nostalgia, so that his prized possessions will wind up in the hands of someone who will give them a lot of "TLC."

Despite the large supply of toys and knick-knacks, however, Dale deals mostly in paper. He finds little competition in this area in the Midwest although flea markets, collectors' and antique shows are educating people to vintage paper value, financially, historically and artistically.

Somewhere inside The Good Old Days is a fantasy to fascinate everyone.

With the wealth of material at the store, Maneaia still finds himself compelled to collect certain items for his personal inventory which was facilitated when he moved his wife and four children to a large house in Grafton, north of Milwaukee. To insure satisfaction, the entire basement was designed to Dale's specifications, carefully taking into consideration prize collections of books, original art and many one of a kind artifacts.

A mint collection of every Big Little Book known occupies a relatively small area, yet it blends into a tastefully personal decor. The den area is decorated by Carl Barks original art with Mazda lamps, advertising signs and art nouveau shades providing unusual lighting.

A huge marble soda fountain lining an entire wall complements a colorful collection of Coca Cola trays. There is even a heavy plastic gargoyle lion that once graced the elegant Tivoli Theater in Chicago's South Side. Now it stands guard over 1915 silent movie projectors and countless other objects d'art which have been discarded by the modern world. More unique lighting is provided by enormous stained glass windows that were created and shipped from New Orleans, and installed with back-lighting to enhance their beauty and craftsmanship.

The home, like **The Good Old Days**, and Dale himself is unique, and satisfies an intensely personal desire for history's reassuring presence. But more than any reaffirmation of the past or "roots" psychology is the wonderful escapist freedom of art for art's sake. Everything in **The Good Old Days** is valuable only to someone with a genuine love for it and the magic of the shop is that it strikes this intangible chord in so many people.

Of course every item in the store has a price tag on it but somewhere within **The Good Old Days** lurks a memory or a fantasy that fascinates everyone and beckons "Me! I'm what you want! Take me home."

After all that's why Dale bought it in the first place.●

Sue Vaughn

Volume 1 is a tour-de-force of web-slinging wonder showcasing every Marvel comic and magazine to feature the Amazing Spider-Man (8 titles), along with all the names, dates and pertinent data involved. Complete listings of story title, page count, artist, writer, inker, letterer, colorist, cover artist, guest-stars, for $3.95 plus 55 postage and handling.

Volume 2 is the complete indexed chronicle of Conan and all the Marvel barbarians. With a full-color cover by Marvel artist Tim Conrad, this book is not only larger than the first volume, but encompasses the full spectrum of Marvel's sword and sorcery heroes, including Kull, Brak Thongor, Razar and Conan in both comics and magazines. At $4.50 plus .50 postage.

Spotlights Marvel's top superhero groups. In a hefty 116 pulse-pounding pages and gives you mighty Captain Marvel as a special bonus. A full-color cover by Neal Adams makes this volume a collectable—and the data inside makes it invaluable. The biggest and best of the series to date, the new **Avengers** Index. $4.50 plus .50 postage and handling.

Focus is on the **Fantastic Four** and no Silver Surfer with a unique painted cover by Steranko. Marvel's two most imaginative sci-fi superhero series are carefully cataloged, with **The Human Torch** in the bargain. Hundreds of covers, credits and creations create a profile of quantity and quality yet to be matched. $4.95 plus .50 postage.

The checklist section accurately pinpoints the appearance of every Adams comic story, magazine illustration, movie poster and paperback cover. The portfolio features dozens of rare and unpublished pieces, while the interview section details a special behind-the-scenes view of the artist and his work. Bound between full-color covers, and available at $5 plus .50 postage.

DOC SAVAGE back. We've acquired a small quantity of the original *JAMES BAMA* posters. This may be the last chance to add one to your collection. They're beautiful and they're sure to sell out quickly. Printed on high-quality paper, the poster is a full-color reproduction of *The Man of Bronze*, 20" x 28" in size. Available at $3.00 plus .50 postage, while the supply lasts.

6 new books reach 48 pages of stills and poster from the 30s and 40s serials. **Screen Nostalgia Illustrated** 1 - 6 western posters, **SNI 2**- Linda Stirling, **SNI 3** serial photos, **SNI 4**- 6 western grab-bag, **SNI 5**- pressbook ads, **SNI 6**- the Hollywood Reporter. **SNI 7**- Wild Bill Elliot. **SNI 8**— lobby cards. Each book $5.00 or all 6 for $25!

SIX-MILLION DOLLAR MAN, TV's hottest science fiction series, is available now in a new English **POSTER MAGAZINE** format which unfolds page by page into a giant 22" x 32" full-color poster. Articles and features on Lee Majors and his bionic alter-ego Steve Austin are showcased in addition to Britain's top TV sci-fi hero, **DR WHO**. $1.00 plus .35 postage.

If you're one of the thousands of **PLANET OF THE APES** fans this new **POSTER MAGAZINE** is right up your road. It presents dozens of full-color action photos, in addition to a profile of Roddy McDowall, the fur-covered star of all five ape films. A fact and foto feature focuses on the translation of the original novel into the multi-million dollar film series. $1.00 plus .35 postage.

In porter from England. Features on the recent movie, with color photos of Ron Ely and The Amazing Five. In addition to facts and illustrations from the current paperback and comics series, **THE DOC SAVAGE POSTER BOOK** literally unfolds, and unfolds and unfolds to a staggering 22" x 33" full-color centerspread poster of the bronze giant. $1.00 plus .35

ADAMS BRUNNER JONES SMITH

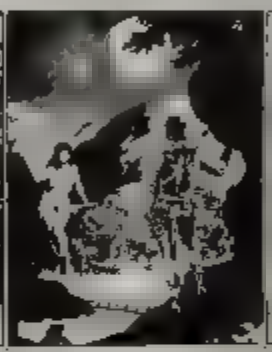
What are ground-level comics? Well they're not underground, no! they're not overground either in a way they're the best of both **STAR-REACH** is a unique alternative publishing venture by comics writer Mike Friedrich, using the best of the underground artists in a format without censorship or the restrictions of the Comics Code. Issue 1 features the first appearance of Cody Starbuck with art by Starlin, Chaykin, Simonson, others. Issue 2 introduces Stephanie Starr with art by Adams, Starlin Giordano others. Issue 3 stars Dragonrus and Linda Lovecraft, all drawn by Brunner Vosburg, Leialoha, others. Issue 4 spotlights Cody Starbuck's return and art by Chaykin Vosburg Leialoha, others. Issue 5 introduces Gideon Faust and features Chaykin Station. Brunner with-ers. Issue 6 features Michael Moorcock's Elric in *The Princess of Fantasy*, adapted by Bob Gould and Eric Kimball with a newly painted cover portrait by Jeff Jones. Ray Bradbury, Alex Nino and Joe Staton's *Gods of Mount Olympus* are also featured. Issue 7 contains art and stories by Joe Staton, Mike Vosburg, Steve Englehart and Mike Friedrich with a spectacular wraparound cover (previously unpublished) by Barry Smith that previews his most ambitious project yet. Issue 8 begins a three-part adaptation of Wagner's *Parsifal* by Craig Russell who also provided the wraparound color cover. John Workman continues the tales of Mount Olympus series, and there is also new art by Gene Day and Ken Steacy. Issues 1, 2, 3, 4 are $1.00 each. Issues 5, 6, 7 are $1.25 each. You must be 18 to order but you'll be glad you did.

LOOK OUT! Ron for cover Hit the deck Do anything but cover your eyes because you might miss even a moment of the wildest, wackiest misadventures this side of the Cuckoo's Nest. SALLY FORTH is Wally Wood's most outrageous creation. But why imagine it all? Sally is here and ready for the taking in a big 10" x 2" book at $3.50 plus .50 postage. You'll love SALLY

The Supergirls they're super-sweet super-sleek and super-sophisticated all drawn with tender loving care by Starlin-b who spared no effort in his relentless research on the subject. An inspired calendar an inspired collector's item. **The Supergirls** is a giant 9½" by 8" collection of a dozen devilish damsels for just $3.50 plus .50

Look out! Ron for cover Hit the deck Do anything but cover your eyes because you might miss even a moment of the wildest, wackiest misadventures this side of the Cuckoo's Nest. **SALLY FORTH** is Wally Wood's most outrageous creation. But why imagine it all? **Sally** is here and ready for the taking in a big 10" x 2" book at $3.50 plus .50 postage. You'll love **SALLY**

She's back. Wally Wood's wondrous Princess of Peril does her undressed best against the forces of evil. Snorty G.P. Dahl and a gallery of curve-chasing crazies are loose again in a haul-de-force of Mad humor travels and broads that have made Wood a household name in sleazy joints around the world. Grab **Sally Forth 2** for $3.50 plus .50. She's quite a handful.



Suddenly, under a burning vermillion sky, he realizes he is not alone. There, across a deep, shimmering pool, he makes contact with one of the alien inhabitants and her strange, lumbering pet. For the moment, they are the only two people in an unearthly garden of eden. Heaven or ? **ADAM AND EVE**, a stunning, new high-quality art print. $2.00 plus .50 postage.

The Adventures of Sweet Gwendolyn features four cartoon adventure serials that read like X-rated versions of the *Perils of Pauline* replete with a dastardly villain, a mysterious countess and a secret agent all of whom try to keep Gwen under wraps, ropes, chains and leather. 140 pages, 8 in color for $12.95 plus 50 postage.

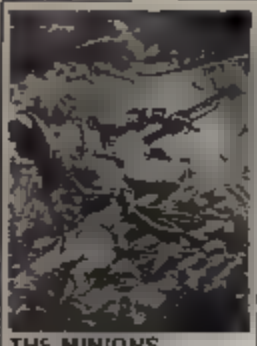
THE LAST CELT is the definitive book on Robert E. Howard. Glenn Lord's massive 416 pages) hardbound volume is divided into four sections each of which could be a book in itself: an *Autobiography*, written by REH; *Biographies* by Lovecraft Lord E. Hoffman Price, others; *Bibliography* listing all of Howard's works, and *Miscellanea*, a collection of letters, maps, pulp cover reprints, photos, much more. $20.00 plus .75 postage.

ROGUES IN THE HOUSE is a new volume in the matchless **CONAN** series. This beautiful hardbound book features eleven full-color paintings of the mighty Cimmerian by fantasy artist Marcus Boas. In addition, **ROGUES** also contains the **CONAN** classic *Frost Giant's Daughter*, one of Howard's most compelling and memorable sagas. Superbly printed and bound, **ROGUES IN THE HOUSE** is now available at $15.00 plus .50.

THE DEVIL IN IRON is another in the matched series of CONAN volumes. The savage Cimmerian allies himself with the pirates of the Red Brotherhood and discovers the ancient palace-fortress of Dagon with its malevolent devil-god. More swordplay and sorcery will be found in the second tale, *Shadows in Zamboula*. Printed on quality ivory-laid stock with six full-color illustrations by Dan Green. $15.00 plus .50 postage.

BLACK VULMEA'S VENGEANCE & OTHER TALES OF PIRATES is a fine hardbound collection of three sea-going swashbuckling sagas by Robert E. Howard in the thundering tradition of CONAN. *Swords of the Red Brotherhood* is Howard's best and longest pirate adventure, published here for the first time. Crimson stories of lost cities, devil-haunted treasure and barbaric revenge—with seven new illustrations. $15.00 plus .50.

THE SWORDS OF THUNDER features four of Howard's most vivid tales of sword and sorcery action. *Lord of Samarcand*, *The Shadow of the Vulture*, *The Lion of Tiberias* and the title story. These savage epics originally appeared in the pages of **Weird Tales**, **Oriental Stories** and **Magic Carpet**, and are collected in a handsome hardbound volume with over 100 illustrations by Roy Krenkel. Limited edition of 1250 copies. $12.00 plus .50 postage.



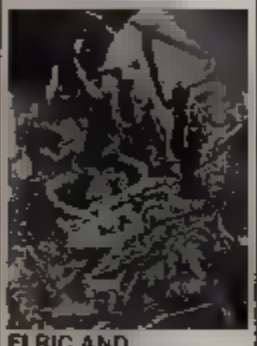
THE MINIONS OF KANE
Alex Nino
$3.00 plus .50 postage

NEW POSTERS

Here are the best of the fantasy, horror and hero-adventure posters available on the market today. Each poster is printed in full color on high quality stock and represents some of the finest work of today's most popular illustrators and comic artists.

BERNI WRIGHTSON, MIKE KALUTA, ALEX NINO and others who have made a permanent name for themselves in the field of fantastic illustration have created the most remarkable series of posters exclusively for those whose tastes range from the weird and bizarre of H.P. Lovecraft to the ultimate epic adventures by Robert E. Howard. Each artist has searched his imagination for themes which stretch from the bottom of the oceans floor to the farthest reaches of outer space.

Some of these unique posters are brand new, others are now out of print, but still available from our stock in limited quantity. The small black and white reproductions shown here completely fail to portray the beauty and impact of these large, full-color posters. Don't take our word for it, see for yourself!



ELRIC AND THE SORCERER
Alex Nino
$3.00 plus .50 postage

CONAN
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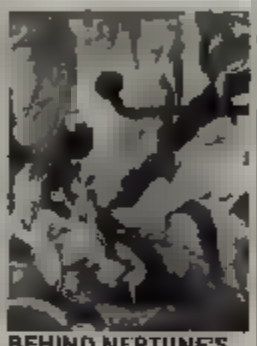

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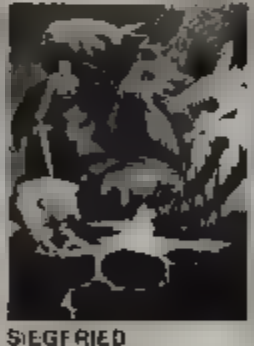

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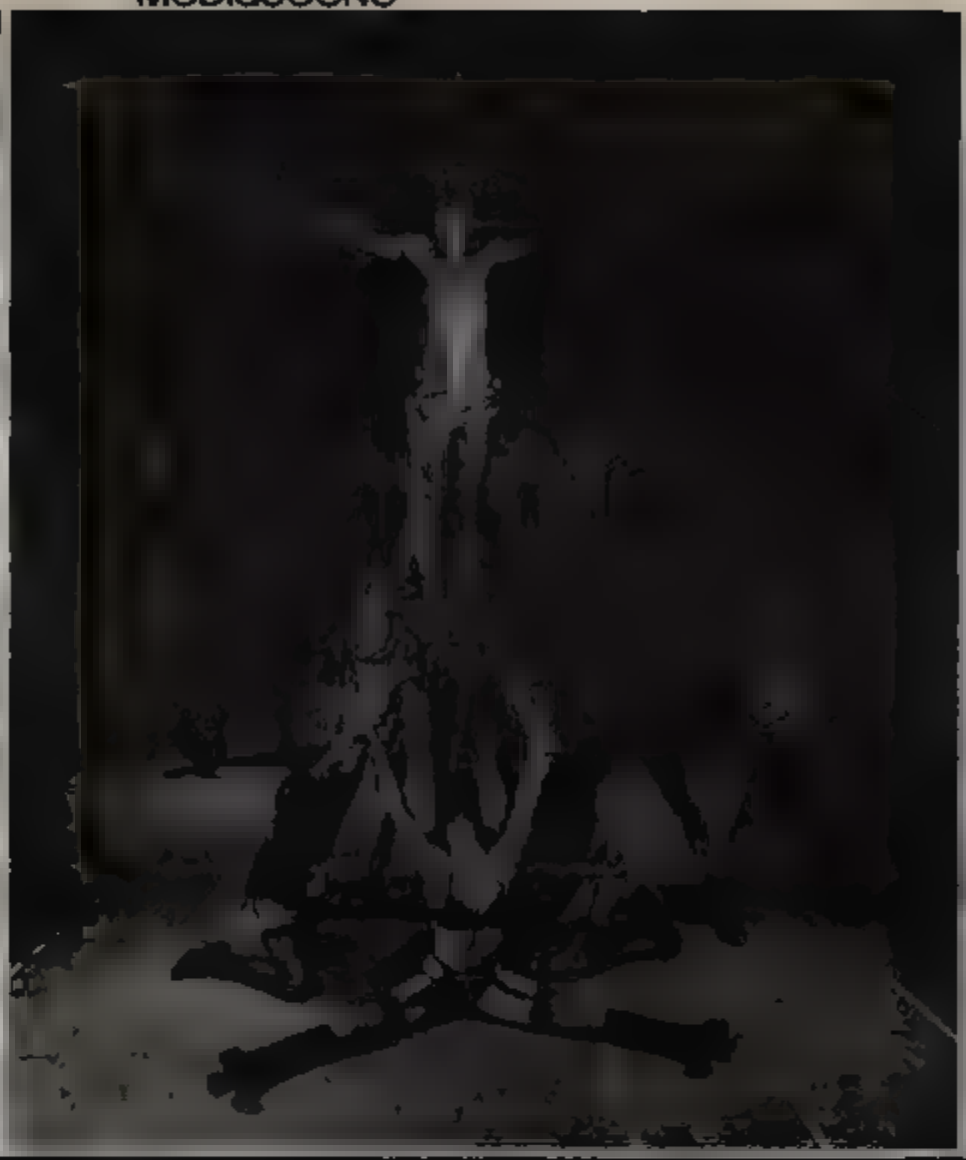


The place is Anywhere City.

The time could be yesterday, today or tomorrow. It doesn't matter. This setting is much like that of any large city, it depends upon everybody—the food, the work, the sex, for livelihood for care.

Rock stars are likeliest.

And prophets.

It is the world of the Naked Messiah, a new film by Mort Ransen/Ishtar, billed as the "ultimate space rock spectacle of the 1980's." The original production first appeared on the Canadian stage well over a year ago, but was cancelled because of its controversial and shocking subject matter. Producer and author Stephen Zotias, and director Tibor Takacs have since turned the property into an 80-minute feature film.

Throughout the movie, the character of the title haunts the streets of Anywhere City in a trenchcoat and Borsalino hat, as mercenary as his mission—like the Fourth Horseman of the Apocalypse, the ruler of the white horse, whose purpose is shrouded in mystery. His ambitions threatens and disturbs the establishment facility, yet his presence inspires an onslaught of Messiah impersonators and members of degravity.

"I deliberately kept him unidentifiable," remarks the 33 year-old Zotias. "I myself don't know who he is. If anything, the initial research was inspired by the comic book character called the Silver Surfer.

"Naked Messiah is Western fashion, rock and roll, television, sex, drugs, religion and politics. It's a surrealistic odyssey through the history of the post-World War II generation, and a warning to the pre-World War III generations. In my mind, the film serves as a crystal ball through which we look back on ourselves and through which we can see our inevitable future.

"I want to point out that the film is not a high budget production. In some ways it may disappoint, especially those who expect another Messiah of Revelation or Twenty. We had a low shooting ratio and limited funding, but I think we came through with a unique and innovative style.

"There are elements of the 1950's German cinema in Naked Messiah. There are also images of 1940s detective films, 1960s science fiction and 1980s pop influence. Naked Messiah is not a commercially slick venture. It is a powerful and moving sensory experience. It is visceral. It has elements of fragmented surreal artistry. It is a dangerous film both of a complex age."

Thus, apart that mankind itself are manipulated for their ultimate social value in mental regression, instead, it is a film that confronts itself with a self-directed study of power abuse. Rock and roll and television appear in a lifestyle of sex, violence and dark prophecies.

The story focuses on a stranger (actor Michael Wincott) who doesn't know, never did not who he is or where he came from. All that is clear is that he is in Anywhere City. And for some reason the Preacher (the man who controls the society) wants him killed.

As opposed to Sodom and Gomorrah, Naked Messiah observes the degradation, by osmosis, through mental bombing, the slowly being tried to inform the populace that their city is dying. He tells them that the Spirit is dying and that the powers no longer support life. He begins them to abandon their decadent ways—but no one listens.

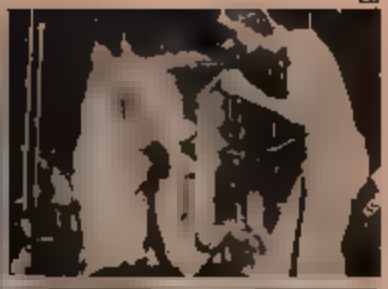
As the stranger continues his odyssey, he is followed by an eccentric entertainment writer (Philip Sheridan), video-media-himself after the great hard-boiled detectives of the 1930s and has doubts about his subject. All he knows is that he has been hired to kill "the man who looks like he belongs in a grave." sci-fi flick."

Like the journey, the stranger encounters a variety of bizarre people, all different personalities and images:

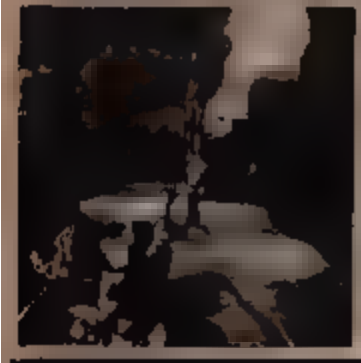
—a naked victim of radiation, who lives in the junkyards on the outskirts of the city;

—the rare, nocturnal night people, who spend their lives in an ultra-modern dodécaque (which happens to be under the junkyards), and in an air-raid shelter in the Black, there is set the music. A chic fantasy auctions off girls who advertise their wares on video screens.

—the establishment of Anywhere City, which the establishment points at the Anywhere City Social Exchange. Here the communities up the media and things like air and water. As the businessmen appear to their waiting machines, they are constantly being entertained by a stripper who is half man and half



METAL MESSIAH



women.

—The residents of Anywhere U., who are more like Zombies. They live stranger lives to make records, but is directed by General Manson, the headmaster of the school, who is in reality an android with a tape loop of old Hitler tapes (all sets playing from his stomach).

—The children of Truth and Light (Jamie Vance, a beautiful prepubescent who believes the stranger is the new messiah, who is determined to resist him at each and every encounter, and Andre and progresses him in her laboratory. In an effort to escape her mommy, he runs away under the influence of her drugs. Through the various levels of the city, Faustus Bogle is chipped, in a vertigo vision of images and sound, the ring-projectile of the film endless his appearance, after his frustration.

War is the devil personified. On a deserted side street, he has a philosophical battle with the stranger. According to War, the people of Anywhere City do not want to be saved. They "like it as it is;" they want to be expressed through the pleasures of rock music. Most shows the stranger that he is the power, that he is in control of the situation. Finally, as War terminates the combat heroes, the stranger gives in to overwhelming temptations, possession and twisted truths. He is the new Messiah—the ultimate rock star.

The last third of the film deals with the Preacher's attempts to reach spectacle. Like the Pied Piper in the Book of Christ, the people flock to the stadium to witness the event.

There are dancing girls, assorted costumes (green slash, fog, walking lights, strobe) and concert. When the Metal Messiah appears with his robotoid band, he is dressed as Hugo Award by the hypnotizing drone of his band, he sings of the destruction of the planet and everyone loves it. Max stands in the wings, laughing insanely as we realize he is the puppet-master, and the Messiah is dangling from his strings.

As the tension builds, Max has one of the girls murdered on stage in front of the Messiah. This weakens the stranger from his nightmare; he wants no part of his deliberately. He pleads for all the people to "obey they (Messiah)" But it is far too late. Max offers the Messiah up to the people as the ultimate act in the ultimate spectacle of the stranger's crucifixion.

The film ends in a surrealistic change of scenery. Anywhere City vanishes. All that remains is a barren sea bed that stretches across the horizon. The Messiah hangs on his cross, alone.

Metal Messiah is the next step in a cycle of films that would have to include **Jabberwock Rock, 1984, Clockwork Orange, Privilege, Wild in the Streets** and **Tommy** — one with heavy visual overtones of David Bowie, Alice Cooper and Kiss.

"We just established an overall theme," explains director Thiele. "By trying to make people realize what could happen in a rock concert atmosphere. It attempts to use rock music to manipulate it. Now, it's all a game to groups like Kiss. I'm sure they don't realize the effect they have on the kids in the audience."

"I recall a heavy metal rock concert." Zoller admitted, " with a kid sitting next to me on my right who had a bottle of scotch in his hand, and the kid on my left was smoking cocaine. They were both shouting 'KILL KILL KILL' while extending their right arms in a Nazi salute. I began to think that it wouldn't take much to rechannel the energies of these kids. They obviously have a lot of pent-up frustrations, and who can blame them, really? We live in a very difficult, highly technological and spiritless age. But I really wanted to wonder what would happen if a guy like Hitler decided to climb the rounds today, he influenced a lot of people through theatrical techniques; he would have made a great rock star.

"At heart, I am a moralist, and Metal Messiah is essentially a moralistic film, but I do not believe in censorship. It's quite a paradox when you think about it. I wrote Metal Messiah as a warning to the rock generation and the censors will probably give it an X rating so the kids won't be able to see it.

"We made the film with no big names, on very little money. But we had a lot of determination. We wanted the right story of rock to be told."

The production's press release says it all:

Metal Messiah is Fog. Flags. Lights. Public Rights. Chest Crushed (sic), Hitler Idolized, Rock 'n' Roll Suicide, Tomorrow Today!"

mediascene

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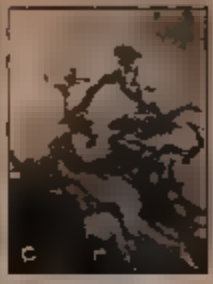
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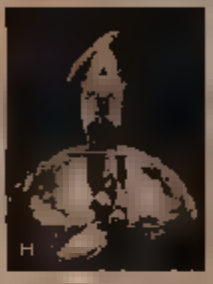
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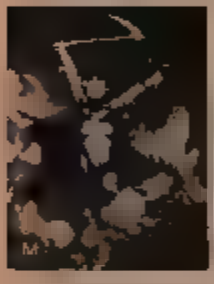
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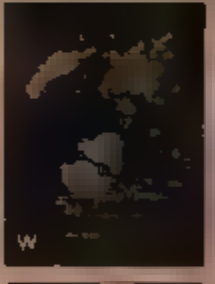
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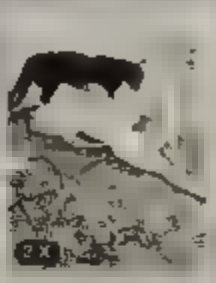

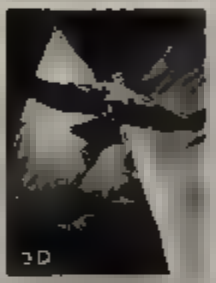

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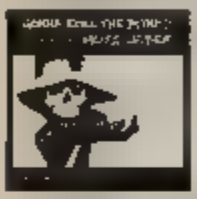

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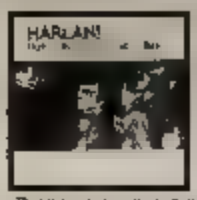

harlan ellison

HARLAN!
as read by the author

Repent, Harlequin!' Said the Ticktockman
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bloch/ellison

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as read by the authors

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A Toy for Juliette
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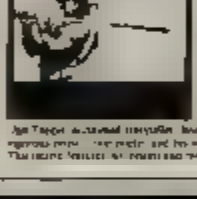

robert e. howard

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as read by Lin Tayne

The Song of Conan Minstrel
The Tower of the Golden Skull
Arbors and Leaders—An Opinion
Tavern
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Lin Tayne acclaimed storyteller brings to life Robert E. Howard's vigorous prose. Four exciting and fun worlds of imagery and sorcery. The figure Valdar, Conan, and two other curses.

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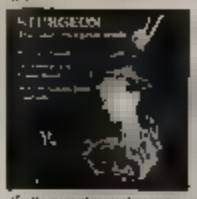

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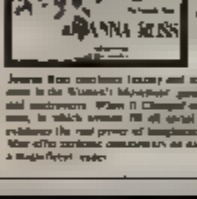

joanna russ

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Side A Shots Out
Side B Dog Dead and Two to Go

02-THE SHADOW (1940)
Side A Blood Money
Side B Valley of Living Terror

03-THE SHADOW (1947)
Side A Curse of the Gypsies
Side B Phantom of the Lighthouse

04-THE SHADOW (1947-48)
Side A Reflections of Death
Side B Where the Grave is Open

05-THE SHADOW (1947)
Side A Ghosts Can Kill
Side B Shadow of Suspicion

06-THE SHADOW (1947)
Side A Death Rides High
Side B Shadow's Revenge

07-THE SHADOW (1946-47)
Side A The Devil Takes a Wife
Side B Dream of Death

08-THE SHADOW (1948)
Side A Bones of the Dragon
Side B Giant of Madras

09-THE SHADOW (1948)
Side A The Thing in the Cage
Side B Pair of the Living Dead

10-THE SHADOW (1938)
Side A The Creeper
Side B Power of the Mind

11-THE SHADOW (1938)
Side A Allout with the Bubbles Voice
Side B Death From the Deep

12-THE SHADOW (1948)
Side A The Play that Failed
Side B Black Rock

13-THE SHADOW (1938)
Side A Tomb of Horror
Side B Silent Avenger

14-THE SHADOW (1940)
Side A Shooter Payoff
Side B Mark of the Black Widow

15-THE SHADOW (1938)
Side A The Phantom Voice
Side B Bride of Death

CRIME DRAMA

01-THE WHISTLER (1946)
Side A Serenade
Side B Quiet Suicide

02-SHERLOCK HOLMES: RATHBONE (1965)
Side A Great Gondolfo
Side B Manor House Case

03-SHERLOCK HOLMES: RATHBONE (1945)
Side A Gargoyles Plot
Side B The Speckled Band

04-SHERLOCK HOLMES: RATHBONE (1939)
Side A Missing Submarine Plans
Side B Scandal in Bohemia

05-MERCURY THEATER: WELLES (1938)
Side A Sherlock Holmes
Side B Sherlock Holmes Conclusion

06-MERCURY THEATER: WELLES (1938)
Side A Dracula Part I
Side B Dracula Part II

07-GANG BUSTERS (1947-48)
Side A Rear Window Caper
Side B Dry Martini Caper

08-SHADOW OF FU MANCHU (1930's)
Side A Chapters 1 and 2
Side B Chapters 3 and 4

09-SHADOW OF FU MANCHU (1930's)
Side A Chapters 5 and 6
Side B Chapters 7 and 8

MAGICIAN HEROES

30-BLACKSTONE (1945)
Side A Death Defying Death Curse of Kali
Side B Death in the Crystal Knife from the Dark

31-CHANDU, THE MAGICIAN (1940)
Side A Chapters 1 and 2
Side B Chapters 3 and 4

ADVENTURE HEROES

32-CAPTAIN MIDNIGHT (1940, 41 & 42)
Side A Origins of Cap and Secret Squadron
Side B Iron Shark and French Commandos

33-BUCK ROGERS (1939)
Side A Programs one & two
Side B Programs 3 and 4

34-LONE RANGER (1950)
Side A Big Buddy Mine
Side B El Diablo and the Preacher

35-GREEN HORNET (1939 & 46)
Side A Parking Lot Shakedowns
Side B Escape for Beatrice

MYSTERY

36-SUSPENSE: JAMES CAGNEY (1943)
Side A Over-Simply Counterfeit
Side B Confusion

37-SUSPENSE (1945-46)
Side A House on Cypress Canyon
Side B Drury's Bones Karloff

38-LIGHTS OUT (1934 & 43)
Side A Cat Wife: Karloff
Side B Sub-Basement Mystery

SCIENCE FICTION

39-TOM CORBETT (1952)
Side A Greatest Show in Universe
Side B Greatest Show in Universe II

40-SPACE PATROL (1950)
Side A Monster from the Past
Side B Watchmen of Wormoh

41-2000 PLUS (1950)
Side A When World's Meet
Side B Flying Saucers

SAMPLERS

42-SUPERHERO SAMPLER (1938-43)
Side A Black Hood Black Castle
Side B The Blue Beetle

43-WESTERN SAMPLER (1937-47)
Side A Buck Jones Gene Autry
Side B Tennessee Jed Tom Mix

44-AVIATION SAMPLER (1935-47)
Side A Flash Gordon 'Hop Harrigan
Side B Sky King 'Smilin' Jack

45-DETECTIVE SAMPLER (1938-46)
Side A Charlie Chan/Chick Carter Boy Detective
Side B Don Dunn/Dick Tracy

46-MAGIC SAMPLER (1935-47)
Side A Magic Island, Mandrake
Side B Moon over Africa Owner the Wizard

COMEDY

47-ABBOTT AND COSTELLO (1940)
Side A Who's on First
Side B Into the Navy

48-AMOS AND ANDY (1946 & 52)
Side A Andy Buys a Jet
Side B 10,000th Anniversary

49-FRED ALLEN (1948)
Side A Pamela and James Mason
Side B Beat Fishbowls

50-JACK BENNY (1942 & 47)
Side A Losing at racetrack
Side B Fred Allen as Uncle Sam

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mainly weapon but learned archery among the Hyrkanians. By Crom, grow thirsty

MS: Imagine you would need to be as familiar as possible with all the weapons there are to beat some of the creatures you've fought. Not everyone knows what monsters there are in this world.

C: Civilized men laugh. But not one can tell me how Zogar Sag could call pythons and tigers and leopards out of the wilderness and make them do his bidding. They would say it is a lie if they dared. That's the way with civilized men. When they can't explain something by their half-baked science, they refuse to believe it.

I live, I burn with life, I love, I slay, and am content I think of life

By Crom, though I've spent considerable time among you civilized people, your ways are still beyond my comprehension.

MS: Zogar Sag was but one of the many sorcerers you fought in your long lifetime. Others include the Wizards of Yimsha, Xaltotun and Thoth-Amon. Is the Ring a name a few. How do you feel about warring with men who command such powerful forces against you?

C: If they imposed upon me, it would be my life or hers. But have nothing to do with them.

MS: Damn, isn't there anything you fear?

C: Aye, the curse of the gods. I would not tread on their shadow. Some gods are strong to harm others, to all at least so say hell priests. Mitra of the Hyborians must be a strong god, because his people have builded their cities over the world. But even the Hyborians fear Set. And Set, god of thieves, is a good god. When I was a thief in Zamora, I learned of him.

MS: What of your native Cimmerians? Who are their gods?

C: Their chief is Crom. He dwells on a great mountain. What use to call on him? Little he cares. Then live or die. Better to be silent than to call his attention to you, he will send you doom, not fortune. He is grim and loveless, but at birth he breathes power to strive and to slay into a man's soul. What else shall men ask of the gods? There is no hope here or hereafter in the cult of my people. In this world men struggle and suffer vainly, finding pleasure only in the bright madness of battle, dying, their souls shriek a gray, misty realm of clouds and icy winds, to wander cheerlessly throughout eternity.

I have known many gods. He who denies them is as blind as he who trusts them too deeply. Seek not beyond death. It may be the blackness averred by the Nemedian skeptics, or Crom's realm of ice and cloud, or the endless plains of the Nordheimers' Valhalla. I know not, nor do I care. Let me live deep while I live, let me know the rich juices of red meat and mingling wine on my palate, the hot embrace of white arms, the mad exultation of battle when the blue blades flame and crimson, and am content. Let teachers and philosophers and priests brood over questions of reality and illusion. I know this: if life is illusion, then all is as real as illusion, and being thus, the illusion is real to me. I live, burn with life, love, slay, and am content. I think of life. The dead are dead, and what has passed is done.

MS: You have been criticized for allowing the priests of Asura to practice their religion in Aquilonia, even though rumor cast them as black magicians and human sacrificers.

C: Let them say. I've nothing to conceal.

Crom's devils. Let men worship what gods they will. If they are black magicians, how will they suffer you to hurry them? If they are not, there is no evil in them.

MS: And what of cults which sacrifice human beings?

C: Such is not the custom of my people. The Hyborians do not sacrifice humans to their god, Mitra, and as for my people, by Crom, I'd like to see a priest try to drag a Cimmerian to the altar. There'd be blood spilt, but not as the priest intended.

MS: It's obvious that the many gods you've encountered in your travels have given you definite ideas about the way things are. But your travels have brought you into contact with many women as well. What is the attitude you developed about them and their place in the scheme of things over the years?

C: The ways of men vary in different lands, but a man need not be a swine wherever he is. I am Conan, a Cimmerian, and live by the sword's edge. But I am not such a dog as to leave a woman in the clutches of a savage, and though you kind call me a robber, never forced a woman against her consent. Customs differ in various countries, but if a man is strong enough, he can enforce a few of his native customs anywhere. And no man ever called me a weakling!

MS: Your crude chivalry is famous, but you still have a practical view of the women of your world, don't you?

C: Crom and all his devils. When the oceans drown the world, women will still take time for jealousy. A woman will stop to consider her beauty, if the devil himself were on her heels.

MS: What of Zenobia, your queen?

C: She was a slave in Nemedia, but made her queen of Aquilonia.

MS: I guess that says it all. When tales are told of your adventures, they and with you and your women together. How did you ever manage to extricate yourself from their charms before your next adventure?

C: A ship can always use another good sailor.

MS: I'm not sure how serious that answer was, but it would seem as good a way as any to mention your career as a pirate, a path you followed more than once.

C: I've squandered enough gold in the seaports of the world to fill a galleon. The Zingarans sank my last ship off the Shemite shore — that's why I joined Zarallo's Free Companions. But then saw I'd been stung when we marched to the Darfar border. The pay was poor, and the wine was sour, and I don't like black women. And that's the only kind that came to your camp at Sukhmet — lice in their noses and their teeth filed to a point.

MS: You always seemed to advance rapidly through the pirate ranks to end up their leader, except when you were with Belit. Did you do this by force, or did you have the backing of your crew?

C: When you sail the Vilayet Sea, one can be sure that you'll profit by his advancement. I've earned everything I've won with my blood and sweat.

MS: You sometimes exhibited a marked degree of forgiveness for the men under your leadership even when they had turned on you.

C: A chief should never desert his followers, even if they desert him first. Crom — all this talk of the sea makes me thirsty. Let's have a drink.

Looking back, all those days of toil, intrigue, slaughter and tribulation seem like a dream

MS: You certainly didn't desert the Aquilonian settlers in the Pictish Wilderness when, led by Zogar Sag, the Picts stormed Fort Tuscelan and sought to wipe out the settlers. You plunged into their very midst with a small group of followers.

C: They were waiting on each side of the pass, without moving, and when a Pict stands motionless, the very beasts of the forest pass him without seeing him. The first suspicion I had was when I heard a shaft rasp against a bow as it was pulled back, dropped and yelled to the man behind me to drop, but they were too slow, taken by surprise like that. Most of them fell at the first volley that raked us from both sides.

I tried to the shore and found it lined with them, waiting for just such a move. But I'd have cut my way through and taken a chance on swimming, only I heard drums pounding in the village, and knew they'd taken somebody alive.

MS: And you made it out alive and even saved many lives, although the ceremonial victory went to the Picts. Do you remember what a young forester said to you shortly after the battle?

C: Barbarism is the natural state of mankind. Civilization is unnatural. It is a whim of circumstance. And barbarism must ultimately triumph."

MS: And it did, too, when, after persecution by the jealous Aquilonian king Numedides, you slew him on his throne and became king of his land. The dream of your lifetime was realized. How has it affected you?

C: These matters of state-craft weary me as all the fighting I have done never did. It seems ages since I had a horse between my knees — but Publius says that affairs in the city require my presence. Curse him!

MS: The kingship is not all a bed of houris, eh? Do you ever wish you had been born to the throne, or never had it at all?

C: I was born in the Cimmerian hills where the people are all barbarians. I have been a mercenary soldier, a corsair, a drunk and a hundred other things. What king has roamed the countries, fought the battles, loved the women and won the plunder that I have?

MS: What of your subjects? Do they like living under the rule of one of their hereditary enemies?

C: When overthrew he old dynasty it was easy enough, though it seemed bitter hard at the time. Looking back, now over the wild path followed, all those days of toil, intrigue, slaughter and tribulation seem like a dream.

I did not dream far enough. When King Numedides lay dead at my feet and I tore the crown from his gory head and set it on my own, I had reached the ultimate border of my dreams. I had prepared myself to take the crown, not to hold it. In the old free days, all I wanted was a sharp sword and a straight path to my enemies. Now no paths are straight and my sword is useless.

MS: You hadn't been king long before a plot was launched against you and among the ringleaders was the mad poet, Rinaldo, who had openly declared his hatred of your rule even in your very presence. Why did you not make an example of him before you killed him that night in your bedchamber?

C: A great poet is greater than any king. His songs are mightier than my scepter, for he now ripped the heart from my breast when he chose to sing for me. I shall die and be forgotten, but Rinaldo's songs will live forever.

(Touching his side beneath the arm, Conan smiled.) Rinaldo wrote me a deathly song, that's and soon was the stylus.

MS: Later the king Ariaeus tried to buy his way into power in Aquilonia. Why did you remain adamant? Wouldn't it have been easy to give in when the ungrateful subjects were not even your own?

C: I'm no figurehead! I won my crown with a sword! Is it not better to die honorably than to live in infamy? Is death worse than oppression, slavery and ultimate destruction?

MS: When Amalrus offered to buy your throne, you made him a very stirring speech by way of reply. Do you remember much of it?

C: The price of infamy is treachery — am a barbarian so shall sell my kingdom and his people for his and your filthy gold? Ha! How did you come to wear crown, you and that black-haired pig beside you? Your fathers did the fighting and the suffering, and handed their empires to you on golden platters. What you inherited without lifting a finger, except to poison a few brothers — I fought for.

"You sit on satin and guzzle wine the people sweat for, and talk of the divine rights of sovereignty. I clawed out of the abyss of naked barbarism to the throne, and in that climb I spilt my blood as freely as I spilt that of others. If either of us has the right to rule, it is by Crom, it is I!"

MS: That was it. Maybe if your subjects had heard that they would be more kindly disposed toward you.

At this point a courtier entered and informed Conan that he was needed at a state banquet at once. Mumbling apologies, the king prepared to take his leave.

In closing, is here anything you want from life? You've been so much and done so much more than any man could dream — what does Conan the Cimmerian, Conan the lord of the mightiest kingdom of his world, want in life?

C: Give me a clean sword and a clean foe to flesh it in. Damnation! What would not give for a flagon of wine!

With a swirl of robes and the clank of armor Conan brought the interview to a close, striding away in search of the royal flagon bearing the figure of a dragon. The scroll transcription began during the long caravan passage back to Vanaheim by way of Hyrkania.

All of the preceding statements by Conan are in his own words and can be found in the Conan chronicles compiled by Robert E. Howard. This is the first and only authentic Conan interview ever conducted. Not an oath or expletive has been deleted or altered. All that's missing is the flagon!

Barbarism is the natural state of mankind Civilization is unnatural

Monsters is a colossal 11 volume that is a handsome portfolio of the gruesome and grotesque conjured up by Bernie Wrightson's enchanted brush. **Monsters** has 48 page illustrations are accompanied by equally revolting and droll themes penned by Phil Seuling. Bound in full-color covers **Monsters** is $4.00 plus 50

The Bernie Wrightson Treasury is a 52-page book with full-color covers in three parts. The first section is devoted to a lengthy revealing interview. Section Two is a comprehensive portfolio of rare illustrations. Part Three has a complete checklist with a complete comic story as a bonus. All for just $5.00 plus 50

Arzach the art-graphic novel that's available in a full-color hardback book from Epic. Arzach deals with aimless purpose through seismic visual delights drawn by Mobius. There are no words in or for Arzak everything changes including the name Arzak $6.00 plus 50 like nothing you've seen or heard. Arzak!

Chaos! brings fiction and the fantastic back pages a Robert E. Howard story. Kane by Karl Edward Wagner an interview with C. L. Moore and an by Frazetta Redondo Corbar and more. **Chaos! 2** presents a new Kane adventure a Wagner interview with Manley Wade Wellman and an illustrated piece on Philippa Druillet. $3.50 plus 50 each

A, last, a top quality magazine about the legendary Robert E. Howard! Lone Star Fictioneer features Conan Kull Red Sonja and others issue 4 with full-color covers runs an unpublished Howard adventure, with three full-page drawings by Sternbach Also Frank Frazetta John Severin and Marcus Boas for $3.50 plus 50

Now you can own one of the rarest comics ever published. Produced in 1968 **Heroes, Inc.** was printed for the Armed Forces but was never released! Wally Wood at his silliest. **Heroes, Inc.** introduces the human fighting machine, **Cannon** the mixed-up Misfits, and the lusty busty Dragonella. Limited supply. $4.50 plus 50

Published in a big 9" x 12" format, the hell-raisers of **Heroes, Inc.** have returned for a second round with the enemies of freedom. Cannon, the one-man army continues his war against anarchy and evil. The Misfits are back too, defending the planet Earth from alien invaders beyond the universe. Wood, Drew and Vosburg. $2.00 plus 50 postage

Here are eight full-color reproductions of the original EC classics representing the finest horror war and sci-fi comics ever published! Frazetta, Williamson, Wood, Davis and Crandall. In these comics the originals of which go for $20.00 and more. These facsimile editions are only $1.00 and $1.25 each or all 8 for $7.50

Alex Toth topliners the book with a nine 9-page tale, followed by Dick Giordano's 8-page illustrated story without words. A Mike Hinge robot portfolio follows in addition to a pulp-mystery satire by Mike Zeck and a funny animals sword and sorcery saga by Joe Staton and Nick Cuti. All this plus Wally Wood. Be at your **Witzend** now. $1.50 plus 50 postage

Greatest hits of one of EC Comics' period Wally Wood's historical prints represent four of his favorite themes: the pageantry of Cleopatra, the spectacle of Joan of Arc, the valiant stand at Concord, and the aerial conflict of Claire Chennault's Flying Tigers. Originally $5.00 a set all four prints are now only $3.00 plus 50

The first of eight books, Volume 1 details the full and complete career of **BATMAN** in 450 8½ x 11 pages, a massive research work over an inch thick. With 200 strips, 220 illustrations and almost 300,000 words it answers every question about the mysterious Caped Crusader. $15.95 plus 55 postage hardcover and $8.95 plus 55 softcover

All the mysteries and secrets of the Amazon Princess are revealed in Volume 1 of Michael Fleisher's far-reaching series. Armed 264-pages long and covering 600 adventures, the career of **Wonder Woman** is chronicled with 5'0 strikes and 50 illustrations. It's an exhaustive study of 27 years in the life of comics superheroine. Ltd. $7.95 plus 55

Wife to Batman, lover Aquaman, Deadman and The Spectre have in common. They were all drawn by Neal Adams and are back together for one final bow in a super-duper full-color poster! Representing one of his most exciting and colorful periods, this high quality 16" x 24" poster dramatizes four of Adams favorites in an action-packed collage! $3.00 plus 50 postage

New **Talon**, the sword and sorcery character realism by Steranko is available as a giant 20" by 32" full-color poster. With the bone-crushing impact of a battle ax Talon strides out of a fantastic world of demons magicians and slave girls. There will never be another quite like the **Talon Poster**. only $1.25 plus 25 postage

Send your friend a copy of this fantastic adventure alongside the **Starship Crew**. At last a poster guaranteed to engulf you in a galaxy of mind-expanding color designed by Steranko. The **Starship Crew** poster is a fantastic time capsule that will give your eyes Andromeda Strain. Available now for only $1.25 plus 50 postage and handling

What's going on with Superman?

That's a hot question these days, and one that seems to be asked more and more often lately. With all the publicity being generated for the upcoming film release, DC is racing obsessively to get the Man of Steel in print as frequently as possible.

Unfortunately, DC's most prestigious productions keep getting bogged down with acute Kryptonite. Neal Adams has still not finished the Superman vs Mohammad Ali project and Jose Luis Garcia-Lopez has been unable to deliver more than 30 pages of the Superman vs Wonder Woman tabloid-size giant.

The latter book's delay was caused by illness, and artist Dan Adkins has been pulled off the monthly Superman comic and pressed into service to finish the penciling over Lopez layouts, rescheduling the project for September release.

A by-product of this setback is the creation of a new tabloid title. **The Best of DC Comics** Volume One, released in July will fill the sudden gap by offering reprints of particularly interesting stories from diverse DC titles, including: Joe Kubert's Firehair Neal Adams Halloween Batman tale, an Alex Toth war story and Superman, Flash and mystery tales.

DC has also negotiated a deal with Whitman Publishing to distribute their line of tabloid size editions. In addition to their regular newsstand displays through independent News Service. This deal will expand DC's distribution into toy variety stationery and children's stores, putting 60,000 additional copies into never before tapped outlets.

dc deals to double distribution displays

This Whitman deal requires DC to plan their tabloids further in advance, and their current plans call for an all new **Legion of Super-Heroes** book for Christmas, a Conway Buckler/Schaffenberger/Giordano collaboration bringing together **Superman** and **Captain Marvel** for January. **The Superman** 1 reprint and a new **Justice League** volume by Marty Pasko and Dick Dillin in April; and a second **Best of DC** in July. Also being released in July will be a tabloid directly tied-into the Superman film's release, titled **Superman's Life Story**. The book will chronologically detail the life of the Man of Steel written by Garry Conway and illustrated by Curt Swan and Dan Adkins.

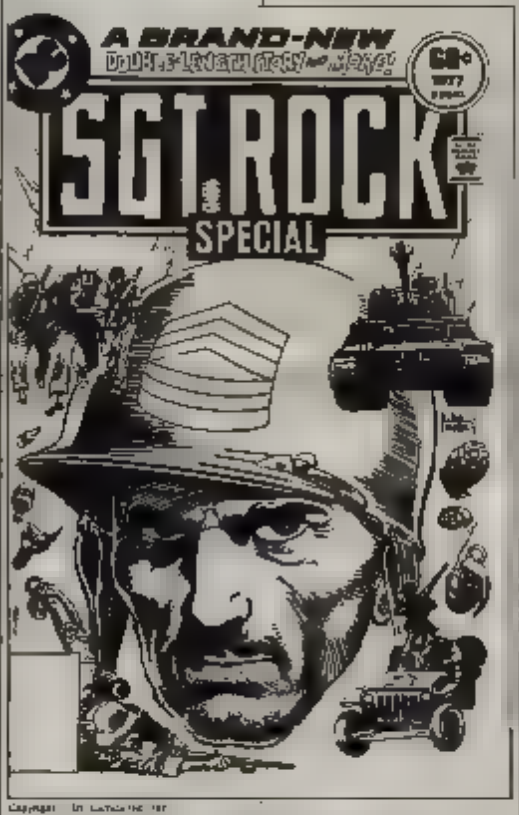
Future DC plans for their tabloid line include a more discriminating choice of presentations, including the possibility of entire books focusing on individual artists.

In DC's comic and editorial line-up, there are changes, cancellations and new ideas in the works. Joe Orlando has cut back on his editorial load to concentrate on supervising the overall look of the DC product. **All-Star War Hunters** and the tabloids will remain Orlando projects and there are two new editors to help take up the slack.

Al Milgrom has been signed to edit **Weird Western, Legion of Super-Heroes, Batman Family** and **Kamandi**. Larry Hama will also be taking over titles, including **Jonah Hex, Rotter** and **Mister Miracle**. On the other hand, Denny O'Neil's editorial contract was not renewed so that he can concentrate on writing **Mister Miracle, Detective** and **Batman Family**.

Metal Men 55, Teen Titans 53, and **DC Super-Stars 18** are the final issues of those magazines. **Detective, Super-Villains** and **Brave and the Bold** are stepping down to bi-monthly production.

To make up for these cuts, there will be new titles coming, including a revival of **Claw**, two untitled superhero projects by Gerry Conway and two more Christmas projects created by Julie Schwartz. The new Destroyer into Nightmare is also a reconstructive title, the first issue featuring a book-length story by David Michelinie and Val Mayerik.



The 81 00 and 60 cent formats are being boosted in frequency to open up a new market on the stands, and to upgrade DC's overall output. **Batman Family** 17 will join the dollar group, along with a bi-monthly series of "spectaculars" featuring all-new 64-page tales alternating between Superman, Sgt. Rock, Wonder Woman, The Flash, Batman and the Legion of Super-Heroes.

The 60-cent series will hereafter be known as "specials," featuring 48-page stories of the **Justice Society, Secret Origins of Super-Heroes** and **Super-Villains, Green Lantern / Green Arrow, Ghosts** and **Brave and the Bold**.

Due to a confusion of names, we mistakenly reported Marshall Rogers as DC's 17 year old boy wonder. Rogers is really in his 30's but there is a 17-year old prodigy at DC, and his name is Trevor Von Eeden, a native of Guiana. Trevor was a 16-year old medical student when one of his ballpoint pen sketches was presented to National by a friend. The drawing led to an invitation to present more art resulting in Eden's work on **Black Lightning** and the **Green Arrow/Black Canary** series.

Bob Oksner has returned to DC with a new contract penciling and inking **Supergirl** and **Welcome Back Kotter**. Oksner had dropped out of sight temporarily, because he was working with Allen Saunders on a syndicated newspaper version of **Mary Hartman, Mary Hartman**. Now that Mary is leaving the TV series, Oksner is back in comics again.

price tag to snag new swag

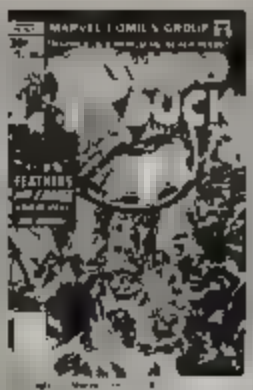
Marvel (in the surprise of no one) will be taking the 35-cent plunge in August according to one source, another victim in comics' ever escalating price war.

COMIXSCENE

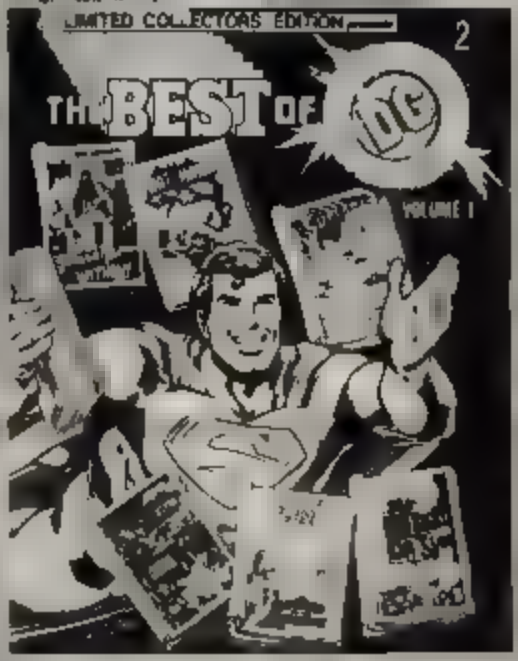
In the new issue a sleight Marvel's digi Rius magazine almost didn get off the ground due to Garber's lateness and a Chicago newspaper story

Pressured by the dreaded deadline doom Garber was forced to recruit John and Sal Buscema and Rich Buckler to help Alan Weiss finish the Kiss project literally swiping pages to the painter one at a time During this period of sleepless pressure Garber granted a phone interview to a Chicago reporter

For obviously altruistic reasons the reporter wrote an extremely negative article on Kiss and edited Garbers inter



view to coincide with the writer s frustration with death depravity decadence and destruction not to mention corrupting the morals of minors The situation got very tense when other papers smelled a hot sensationalistic story and soon Marvel was bombarded with letters from outraged parents about a book that hadn t appeared yet plus the self-righteous Ridley-Hall s these concerned citizens described on Stan who joined around and



evaluated portions of dialogue and art which are standard fare for comics in general And everyone thought Howard the Duck was just paranoid fantasy

James Bond almost became a Marvel magazine in May as a collection of photos and skits from the ten 007 spy films Timed to tie in with the release of The Spy Who Loved Me the deal hit an unknown snag and soon became a pointlessly late entry that has been shelved

the time being

There was also a great deal of speculation about comic adapting the comedy film Jubilee weekly all it several of the writing lengthy saw the film Not this is the project hopelessly late to be of any real value but according to one source We make enough unless on our own

In fact the only film project to achieve reality in time to be worth doing seems to be the adaptation of Peter Benchley s The Deep Doug Moench and Gerhing Infantino are not finished with the project and Alex Nino is being sought as the lead

Chaykin will be illustrating a three-part Comet color mini-tale with Roy for issues 7 8 And in the black & white Savage Sword of Conan Roy Buscema and Alfredo Alcala are planning a re-do of the cover of the Elephant more savage and sword filled than the Thomas Smith original

In Tarzan new and old Jungle Tales will be featured to explore the ape-man s personality before plunging into another novel

Written and illustrated Sherlock Chandler is a 28-page innovative color evocation of the 40s private eye The Digest Edition is $1 00 plus 35 postage The Deluxe Edition is a larger volume on heavy stock for $4 95 plus 55 The Scarlatelle Edition is a Deluxe copy with a unique autographed backpiece limited to 750 copies for $7 50 plus 50

The Son of Sherlock Holmes a the newest volume in Eli Toffin ILLUSTRATED written by Byron Preiss and illustrated by Ralph Reese This handsome volume is bound beneath slick heavy board covers and features 30-pages of full-color excitement and is only available only in this format for $4 95 plus 50 postage and handling

lizer At never before in an 48-page full-color hardback adventure previously unavailable in the United States Here is the savage ape man in all his fierce glory written and drawn by Russ Manning An all-new adaptation of Tarzan in the Land That Time Forgot by Edgar Rice Burroughs this book is 8 x 11 in size printed in England and a genuine bargain at 35-00 plus 50

The First Kingdom, artist and writer Jack Katz has created a sweeping mythos in the tradition of Tolkien Howard and Lovecraft He begins the 24 book long epic of global destruction and charts the rebirth of civilization Unlike any established comics The First Kingdom s opening chapters are ready now for $1 00 each plus 50

It s easy to draw monsters when you follow the step-by-step instructions in this 32-page book loaded with advice and many professional secrets You will be guided from your first rough sketch to the finished drawing There is also an advanced section on drawing in ink HOW TO DRAW MONSTERS is written by professional artist Henry Bergman $1 00 plus 35

news/views/reviews from the world of comics

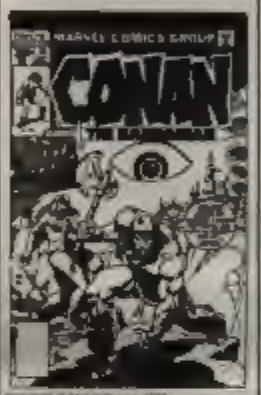
adaptation. John Buscema will stop inking entirely on Tarzan, turning the task over to Steve Gan (Cheetah's too busy).

Now that Al Milgrom is a DC editor, Roy will collaborate with Sal Buscema when he takes over **Captain America**, with inking by Joe Sinnott. Roy will begin a storyline calculated to explore Steve Rogers' life before he became the red-white-and-blue avenger.

Then, Roy will write and/or edit a battery of **What If?** tales, including: Don Glut's What if Captain America and Bucky had not been "put on ice," and lived to meet Rick Jones and the Hulk, utilizing the plot and dialogue

the current **Spider-Man** newspaper strip, re-aligning it with current comic continuities. He may even team-up with Sal Buscema to do a fill-in adventure so that Stan and John Romita can catch up on their late meanlines. The strip is reportedly selling to nearly 300 papers, and doing well, but also drawing criticism for its long, drawn-out comic-style violent fight sequences in a children's series. The vacuous dialogue and plots are also under fire.

Finally, in pursuit of this same "kiddie market," Marvel is starting its own **Electric Company** type of illustrated magazine. The book will aim at the juvenile



from Starlin's **Captain America** 168; What if the Fantastic Four had different powers to match their personalities, such as Reed Richards' skull expanded to encase his super-brain, Ben the pilot able to fly, Johnny becomes an incredible gadget man, and Sue becomes malleable to match her ever changing mind; What if other people had been bitten by Peter Parker's radioactive spider; and What if the Marvel heroes were funny animals?

Len Wein has decided to split the FF up entirely for a while to concentrate on individual personality stories. Len feels this will help him to "get to know everyone better." Meanwhile, the **FF Annual** (written by Wolfman) has 10 pages of art penciled by Bob Hall, who then announced his resignation from the project, leaving the final 24 pages up for grabs.

Wein has begun to break down mind, as well as promote the Marvel heroes by using one to five-page mini-tales starring Wein and Sal Buscema's Spider-Man, Thomas and John Buscema's Tarzan and more. This week's proposed title for the still unscheduled color format magazine is . . . **Fleer!**

Next issue, **MEDIASCENE** will feature all the new plots, players and projects for the fall season, along with more on the new **Superman** film. ●

Gone by the name **Beerface Duck**. Now full-color, 18" x 24" wanted posters are available, taken from official file renderings by ace duck portrait artist Frank Brunner. Be on the lookout for this unsavory individual, and make every effort to apprehend him. **Beerface Duck** will not be in circulation long, so do your part to shorten his insidious career of crime. Just $3.00 plus .50.

Avast, me Duckos!! Ship aboard with the lowliest cap'n ever to sail the Seven Seas! It's the **DUCKANEER** and his lusty crew, ready to cast off on a plunder cruise under the grim smile of the Jolly Roger. Sir Francis Brunner IV has captured his likeness in a full-color 18" x 24" poster that's ready to hang from your highest yardarm—yours for just $3.00 plus .50 postage.

Relive this memorable moment in film history with a feather-ruffling poster of Barrymore Duck, captured forever in all the majestic evil of his infamous 1931 Unicycle Pictures role, **DRAC-ULA**, directed in atmospheric black and white by George Chastain. The hypnotic eyes, tanged beak and swirling opera cloak that scared the pinfeathers off moviegoers for $2.00 plus .50

Waughh! The hard-boiled egg has hatched! **Quack** quakes with far-out funny animal fantasies, from Cap'n Frank Brunner's sea-faring Duckaneer to Newton the Rabbit Wonder by Aragones and Lasiloha. There's also Duck Death, more Rabbit Wonder, Chaykin, Scott Shaw, Alan Kupperberg and Dave Stevens. Each issue is just $1.25 plus .25 postage and handling. Woah!

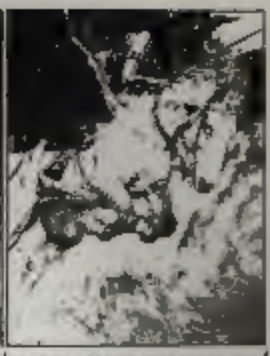
Howard's speechwriter, Steve Gerber, reveals all in his issue of **FOOM MAGAZINE** in a candid, outspoken interview on the hatching of a candidate and his political roasting. In addition, the full contributions of Brunner, Colan, Ploog, Mayerik, Lasiloha and others are revealed to the public. The straight, hard-hitting truth for $1.25 plus .25 postage. *Peanuts, indeed!*

The Shadow is back! Two of his most bizarre adventures, long out of print, are available now in a handsome facsimile edition. In *The Crime Oracle*, the Master of Darkness battles the gruesome, disembodied spectre, The Head. Then, The Shadow glides through Chinatown's exotic alleys to pull the *Teeth of the Dragon*. Both for just $2.50 plus .50.

We've just located two of the rarest and most unique items for the Shadow collector—a pair of posters from out of the turbulent 30's. Drawn in the style typical of the era, these striking posters were originally used to promote the master crimefighter's adventures in the pulps, and have long since been lost to the ages. Printed in midnight black and crimson red. $3.50 plus .50.

Who knows what evil lurks in the hearts of men ? The Shadow knows, and you can too, if you keep up with his latest exploits, now available in paperback form. You can get the first six paperbacks for $6.00 and .50 postage and handling. This set contains **The Living Shadow, Hands in the Dark, Mobsmen on the Spot, The Black Master, Double Z** and **The Crime Cult.**

More fast-paced adventure reaped from the weed of crime! The mysterious master of darkness lurks again in six more exciting paperback thrillers. This second set of Shadow sagas includes **The Red Mission, Mox, The Romanoff Jewels, The Silent Seven, The Kings of Crime** and **Shadowed Millions.** Bring your Shadow collection up to date for $6.00 and .50 postage.



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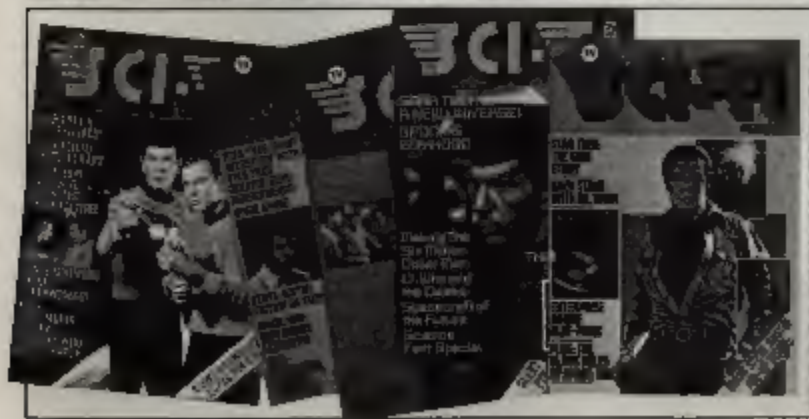

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